

DOWN BEAT

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Flock Of Talent And Four Jocks Fall On Chi.



Chicago—All these pretty people (plus Henry Brandon's house band, the other three members of Monti's Tu Tones and the five members of Herbie Fields' band) are members of a fabulous stage show which appeared recently at the State-Lake theater here. Production, engineered by Nate Platt of Balaban & Katz, included four Chicago disc jockeys, singer Mel Torme, at the drums, Ella Fitzgerald, and the groups of Monti and Fields. Left to right around Torme are Ernie Simon, Ella, Linn Burton, Eddie Hubbard, Monti, Dave Garroway, and Fields. Reports are that show didn't get good audience reaction, but grossed \$38,000. Staff photo by Ted.

Busy Barnet Buys Club, Hears Bands, Sues Ops

Hollywood—Charlie Barnet, at press time, was auditioning units to open his newly-purchased valley night club, The Doll House. Barnet, who recently was jerked by the union from the Harry Schooler-Stillman Pond-Joe Zucca-operated Mardi Gras ballroom, filed suit against the operators for stoppage of payment on his last week's check.

Barnet was ordered out of the terperby by the AFM when it was learned that the Schooler-Pond-Zucca triumvirate was operating two non-union ballrooms.

Ops Sue Union

In a cross-complaint, the Mardi Gras ops filed a \$50,000 suit against the union, claiming that Barnet's withdrawal was a breach of contract. They state that Barnet broke his contract with the Casa Manana Inc., and that although they (the men) otherwise operate ballrooms using non-union bands, the Casa Manana Inc., of which they are a part, cannot be blacklisted by the union, since in its operation it has a clean slate. (The Casa Manana Inc., they claim, was built to book exclusively for the Mardi Gras ballroom and has nothing to do with their—Schooler's, Pond's and Zucca's—other interests.)

Discs Junked

Following Barnet's exodus, the triumvirate brought in a non-

union band led by "Lionel Goodman," an obvious pseudonym. The "Goodman" band and one led by Chuck Gates cut eight sides at the ballroom early last month, but from all reports the recordings were so bad it was decided to junk them. Schooler had planned to distribute the records through juke box operators, avoiding regular channels.

Meanwhile, it was discovered that four local radio stations had flatly refused to spin the non-union platters despite the fact that the Schooler enterprises are big-time air buyers.

Down Beat covers the news from coast to coast.

Hamp Gets Radio Show

New York—Lionel Hampton, with his band, his girl vocalist and his vocal group, the Hamp-tones, will launch a series of Saturday afternoon broadcasts via the Mutual network at 3 p.m. (EST) on April 10. Presented by the network, the broadcasts will plug bond sales for the treasury department until one



Hamp

of three prospective sponsors has been signed.

Hampton's Down Beat trophy (he placed third in the favorite band poll) will be presented to him on his initial broadcast and again that evening on the stage at Carnegie Hall, where he will appear with his band in concert.

L.A. Fire Destroys Cezar's

Hollywood—Fire of unknown origin gutted Cezar's supper club here after closing time Sunday night, March 21, doing damage estimated to be more than \$100,000. Passersby saw flames licking out through the roof at approximately 4 a.m.,

two hours after closing time, and turned in the alarm. Pianist Walter Gross and members of his quartet lost their instruments and music in the blaze. Singer Bob Carroll was working with the foursome.

Personal manager Seymour Heller, who lives only two blocks from the club, was believed to be the first of the music tradesmen to be aware of the tragedy. He notified club manager Sammy Mannis.

Mannis, who arrived after flames had completely eaten out the interior of the club, estimated the damage to fixtures and liquor stores to be more than \$100,000.

The Ernie Felice quartet and vocalist Virginia Maxey recently

had been featured at the spot with Gross.

Three fire companies fought the blaze for more than two hours before bringing it under control.

Elliot's Brother Joins The Ranks

New York—Jimmy Dorsey isn't the only band leader who has a brother who is a disc jockey. Elliot Lawrence now shares that distinction, his younger brother, Stan Broza Jr., having taken on a Wednesday night disc show, Things to Come, at the Yale university station, WYBC. Broza is studying law at Yale, when not spinning discs or playing drums in a campus band.

Some Like Europe, Leaders Say 'Yes,' Bookers Say 'No!'

By JACK EGAN

New York—Reports on just what happens after American jazz attractions play Europe seem to be a bit confused. Everyone returns with a different story. One man comes back raving about everything being ideal, another talking about Americans being "strung up," still another tells you he did big business, others laid eggs, trade papers carry conflicting stories and a manager screams "never again."

In spite of all this, however, it seems quite certain there is plenty of interest across the pond in American music of all types, be-bop, Dixieland, swing or, though it's yet to be tried, sweet.

Chubby Happy

Chubby Jackson, first to return, was the most enthusiastic for the charms of Scandinavia. He claims he was paid off in full and found only travel accommodations and tight bookings, allowing little time for sleep, nourishment and play in between, as basis for complaint.

Stories on Dizzy Gillespie flooded the news desks around here before the outfit had even set sail for the States. Financial embarrassments, jails, lack of travel facilities, all were heavily publicized.

Diz Disappointed

Much of this was explained by Billy Shaw, partner of booker Moe Gale and personal manager of Dizzy, who flew over and back to straighten out the complications. According to Billy, the advance guarantee in American money was not posted here before the band set sail for Sweden. The deal with the European called for \$5,500 per week, the band to get \$2,000 over there, the balance to be posted in this country in American money. Restrictions on taking money out of European countries necessitated such an arrangement. This is customary among American units playing overseas these days.

Not only wasn't the money posted but, Billy claims, the band was not paid off in full after it played its engagements over there. In fact, he claims, half the money still is forthcoming. Of course, such incidents happen on dates with the best of bands and promoters with "the best intentions" right here in this country so it is not a practice peculiar to Europe.

Billy Jailed

Billy explained the jail incident, which occurred in Sweden, as the outcome of an argument between one of the promoting partners ("the bad one") and himself. The other partner ("the good one") didn't enter into this. It seems the promoter ("the bad one") hemmed and hawed about paying and, when Billy showed up with an attorney, cast some verbal reflections on the Shaw religious heritage. A nearby metal candlestick found its way into Billy's hand and, in turn, to the promoter's skull. The promoter must have been a hard headed soul, for Billy didn't spend much time in the Swedish hoosegow.

When it came time to depart for the States, Shaw explained that the home office sent money for the band to return third class on the S.S. America. Billy could have got better accommodations on the French liner De Grasse, thus the argument with the home office on transportation. The band did come back on the De Grasse, aided by money from the home office, necessary, Shaw explained, because the promoters had not paid off "in full."

Louis Pleased

The Armstrong and Rex Stewart dates were reported on directly from France in the last issue. Joe Glaser, manager of Satchmo, reports everything fine, all payments received in full and

Kenton For Bowl, Shelly Quits Ork

Hollywood—The Stan Kenton band has been signed for a jazz concert in the Hollywood Bowl June 12 with promotion being quarterbacked by disc jockey Gene Norman.



Shelly

Recent changes in the band: Drummer Irv Kluger replaces Shelly Manne; trumpeter Conti Condoli, Pete's brother, in for Al Porcino. At press time, Kenton manager Carlos Gastel and local flack Gene Howard entrained eastward for the King Cole wedding.

Southwest Dates Set For Donahue

New York—Sam Donahue and his orchestra are being set for their first southwestern tour to begin April 28 with a one-nighter in Shreveport, La. This will be followed by two nights at SMU, Dallas, for a \$3,500 touch, and, May 1, a concert and dance at the University of Arkansas for \$2,250. Other dates in Texas, Oklahoma and surrounding states will follow.

Friday, April 9, Donahue opens for a week at the Apollo theater in Harlem, co-starring with Joe Liggins and his Honey-drippers.

Trumpeter Chuck Peterson has joined the Donahue crew.

all hands anxious to make a return trip to Europe. Armstrong, he explained, definitely will play a return date in France and probably tour other countries, possibly later this year.

So, too, do the others plan return jaunts to the Continent. Chubby, its most enthusiastic champion, hopes to get back this fall, double as a be-bop band leader and comedy lead in a Swedish musical. Dizzy hopes to return to again play the Scandinavian countries, France, etc., but, his manager hastens to add, for different promoters this trip.

Milt Shaw, Dizzy's band manager and son of Billy, merely commented, "Never again."

Herbie Fields On the Cover

Jumpin' groovy as always, Herbie's currently antiking at the College Inn's small but profitable Byfield-gymnasium in Chicago, where he'll be holding forth through April 22, alternating with pianist Meade Lux Lewis and last issue's cover girl, vocalist Kay Starr. The frantic saxist is aided by a combo during his Hotel Sherman stay which includes Joe Gatto, piano; Rudy Cafaro, guitar; Don Plumby, trombone; Freddie Radcliffe, drums; Cappy Lewis and Doug Mettonne, trumpets; Dante Martucci, bass, and Gingie Nichols, vocals.

Music Hath What?

New York—The following incident was reported recently by UP: "Oliver Simms, organist of the Day Star Baptist church, arrived to find that the keyboard cover of his organ had been screwed down by a faction trying to oust him. He got a screwdriver, loosened the cover, and played a discord every time the minister tried to speak. Police were called to halt the ensuing scuffle."

'Bop Will Kill Business Unless It Kills Itself First'-Louis Armstrong

(Ed. Note: At the end of the international jazz festival, correspondent Ernest Borneman spent the night in Louis Armstrong's room at the Negresco hotel in Nice, talking to Louis, Mezz, Bigard, Sid Catlett and others about progress and tradition in jazz until the sun came up and it was time to catch the early morning plane for Paris. Others present were Velma Middleton, Louis' featured singer, and Honey Johnson, Rex Stewart's vocalist. Louis asked that some of the things said be considered "among friends." These parts of the conversation have therefore been kept off the record. A transcript of the remaining passages, mainly those of argument between Louis, Bigard and Mezz, is given below because it seems to cover nearly all the points of opinion that have recently divided the old school of jazz from the novelty school. The interview might also be considered as a fitting reply to Stan Kenton's statement that "Louis . . . plays without any scientific element" and that "all natural forms of inspiration in music have been exhausted." The actual text of Mike Levin's interview with Stan had of course not reached Louis yet at the time of the Nice festival, but some of Louis' statements sound almost telepathic in view of their direct relationship to the questions which Stan raised simultaneously in New York.)

Borneman: Well, now that it's all over, what do you think the verdict is going to be in the cold light of the morning after?

Mezzrow: If it proves anything, it shows that jazz is the greatest diplomat of them all. Did you dig those young French cats playing like Joe Oliver? Man, that's old Johnny Dadda on clarinet and Baby on wood-blocks. And that's thirty years later and in another country. If that's not the great leveller, I don't know what is.

Bigard: You mean Claude Luter? You must be kidding.

Mezz: What do you mean kidding? Those cats sound real good to me.

Bigard: They're out of tune so bad it hurts your ears.

Louis: What's that you're saying, man? Ain't you never played out of tune?

Bigard: Sure, man, but I try to do better. I learned a few things all those years since I was a kid in New Orleans. And if you blow wrong you try to keep it to yourself.

Barney Denies Clam: **Louis:** How about records? How about that thing you made with Duke, the one about the train?

Bigard: Happy Go Lucky Local? I didn't make that.

Louis: No, the other one. Day-break Express.

Bigard: That was the trumpet, and maybe they just cut him off in the end.

Louis: Yeah, maybe.

Louis Admits Clam: **Bigard:** And how about the one you made with the big band on Struttin' With Some Barbecue? How about that clarinet?

Louis: That was half a tone off, but it sold all right.

Bigard: Yeah, but were you satisfied with it?

Louis: It sold all right. Them cats know that a guy got to blow the way he feels and sometimes he hits them wrong.

That's better than them young guys who won't blow for fear they'll be off.

Mezz: I'll tell you why he hit it wrong that time, Barney. The guy was playing tenor at the time and then switched to clarinet and his embouchure knocked him out.

Bigard: Embouchure, huh! I was playing tenor too. I had two embouchures. For tenor on this side and for clarinet on that one. So what about that?

Louis: That's not what we're talking about. You're always knocking somebody, pops. I say that little French band plays fine. I could take them youngsters up to the Savoy and bring the walls down with them any day.

Bigard: That's because you can take any kind of outfit and blow everyone else out of the room.

Louis: That's a fine band, pops. That little cornet player sounds just like Mutt Carey to me. I can hear all them pretty little things Mutt used to do when that boy gets up and plays. That's the real music, man.

Bigard No Victorian: **Bigard:** Real music! Who wants to play like those folks thirty years ago?

Louis: You see, pops, that's the kind of talk that's ruining the music. Everybody trying to do something new, no one trying to learn the fundamentals first. All them young cats playing them weird chords. And what happens? No one's working.

Bigard: But Louis, you got to do something different, you got to move along with the times.

Louis: I'm doing something different all the time, but I always think of them fine old cats way down in New Orleans—Joe and Bunk and Tio and Buddy Bolden—and when I play my



Chicago—Opening night at the Blue Note, with the Louis Armstrong group making its first date since the jazz festival in France. Earl Hines is at the piano, while trombonist Jack Teagarden and clarinetist Barney Bigard share the spotlight with Louis. Not in the photo are drummer Sid Catlett, bass man Arvell Shaw, and singer Velma Middleton. Staff photo by Ted.

music, that's what I'm listening to. The way they phrased so pretty and always on the melody, and none of that out-of-the-world music, that pipe-dream music, that whole modern malice.

Borneman: What do you mean by that, Louis?

Boppers Money-Mad

Louis: I mean all them young cats along the Street with their horns wrapped in a stocking and they say "Pay me first, pops, then I'll play a note for you," and you know that's not the way any good music ever got made. You got to like playing pretty things if you're ever going to be any good blowing your horn. These young cats now they want to make money first and the hell with the music. And then they want to carve everyone else because they're full of malice, and all they want to do is show you up, and any old way will do as long as it's different from the way you played it before. So you get all them weird chords which don't mean nothing, and first people get curious about it just because it's new, but soon they get tired of it because it's really no good and you got no melody to remember and no beat to dance to. So they're all poor again and nobody is working, and that's what that modern malice done for you.

Mezz: Because they're full of frustration, full of neuroses, and then they blow their top 'cause they don't know where to go from here. All they know is they want to be different, but that's not enough, you can't be negative all the time, you got to be positive about it, you can't just say all the time "That's old, that stinks, let's do something new, let's be different." Different what way? Go where? You can't take no for an answer all the time. You got to have a tradition. They lost it. Now they're like babes in the wood, crying for mammy. Poor little guys, and one after the other blows his top. They ought to see a psychoanalyst before they start playing music. We made a blues about it for King Jazz, and we called it *The Blues And Freud*.

Bigard: But we're in a new age now, man. It's a nervous age, you got to bring it out in your music.

Louis: When they're down, you gotta help them up, not push them in still deeper.

Bigard: You can say that because you're a genius. I'm just an average clarinet player.

Louis: Now none of that, pops. You're all right. You just got off the right track when you were playing with —. All that soft mike stuff that can't cut naturally through the brass. You just remember the way the boys used to play way down on Rampart street and you'll kill the cats.

Vote For Ory

Bigard: You know who has the best band in America now? Kid Ory.

Mezz: Treason!

Bigard: And I'll tell you why.

Because they got a full tone and they play in tune.

Mezz: And no mop-mops and be-bops.

Louis: Because they play together, not every prima donna for herself. And not like them cats who got too big for their boots when somebody gave them a chance to lead a band and now they can't play their instruments no longer. Look at — starting off *West End Blues* in the wrong key. He don't remember his own solo no more. I remember every note I ever played in my life.

Louis, The Exception

Bigard: But that's what I was saying. It's all so easy for you to talk because you're an exception in everything. We others just got to keep scuffling, and if they want us to play bop, we gotta play bop. It don't matter if we like it or not.

Louis: No, that's because I got some respect for the old folks who played trumpet before me. I'm not trying to carve them and do something different. That's the sure way to lose your style. They say to you "I got to be different. I got to develop a style of my own." And then all they do is try and not play like you do. That's not the way to do anything right. That's the sure way you'll never get any style of your own. Like I was telling you about — He had a style once because he played like the oldtimers did on their horns, and all he tries now is to play solos and not back up a band or a singer.

Bigard: That's because he was a leader, man, and he just got used to waving a stick.

Louis: Jack was a leader too. You were a leader. I've been a leader for some time now, but don't try and carve you when we play a passage together.

Mezz: That modern malice.

Trumpeters Strain

Louis: You see, pops, it's worst with the trumpet players because the trumpet is an instrument full of temptation. All the young cats want to kill papa, so they start forcing their tone. Did you listen to — last night? He was trying to do my piece, make fun of me. But did you hear his tone? Nuff said.

Bigard: I won't argue that. **Louis:** I'll tell you another. Remember Luncford? Those first things he did, *White Heat*, *Jazzocracy*, why, that was wonderful work on reeds. And then the trumpets came in and that was the end. They killed it stone dead every time.

Bigard: That was Steve.

Louis: No, that wasn't Steve. Steve was all right. It was —. And I'll tell you another one. You know —? One day he said to Braud I was playing 1918 trumpet and the hell with me. You know that was the wrong man to talk to. Braud nearly killed him for it. Now they tell me he never said it, he loves me too much, but I know those cats. They want to play good trumpet, and they want to show off at the same time. But you can't have it both ways. You can play good trumpet with a pretty tone and a fine melody or you can play them weird chords. You can't do both at the same time, and if you try, that's when you get unhappy and hate everybody and then you blow your top.

Nuts To Sobsters

Bigard: That's right. I don't go for those guys who get so high they can't work and then come sucking around you looking for sympathy. Last night — comes up to me and says he can't send money home to his wife because the French

(Modulate to Page 3)

King Cole Claims Crown Again



Chicago—Nat (King) Cole, whose trio appeared here recently at the Oriental theater, accepts the DOWN BEAT award for the top instrumental combo from BEAT publisher Glenn Burrs. Trio, which includes bassist Johnny Miller and guitarist Irving Ashby, returns to Chicago this Friday for a date at the Regal theater on the southside. Staff photo by Ted.



"That's our ex-clarinetist—the band caught him warming up on some of that New Orleans stuff!"

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Charlie Breaks Record; Sends Brothers Home

Chicago—Seems Saturdays are Charlie Ventura's lucky days. Now he's smashed the Savoy ballroom's Saturday night record by drawing 2,100 cats March 20, to the gross tune of \$2,873 . . . and with an eight-piece band.

"After giving it a good try," says Charlie, "I'm sending my three brothers home to Philadelphia. They plan to attend a school, under the GI Bill, to brush up rudiments." Though satisfied with the brothers' individual performances, Charlie felt he hadn't quite achieved the over all sound he was after. Trombonist Benny Green (Local 208) has been added and a "nationally prominent" trumpeter will replace Pete Ventura.

The Ventura septet will play April 10 at the Pershing ballroom here, will open April 12 at the Mayfair in Kansas City for two weeks, and is slated for a concert at the Legion hall in Canton, Ohio, April 28. Band will then move east, probably to open at Club Ball in Washington, D.C.

Seems Gene Krupa and Charlie flew east together recently, result of which conversations gave vent to the rumor that both Charlie and Gene might drop their bands for a short while this fall to tour with the Krupa jazz trio. Gossip also has the Gale office mulling a concert tour for Charlie and Billie Holiday following the Club Ball date.

Vaughan Concerts To Start April 28

New York — Sarah Vaughan, winner of the *Down Beat* poll, launches a concert tour of 21 cities, in Cincinnati, Ohio, April 18.

Supporting the songstress will be an all-star combo directed by her husband and personal manager, trumpeter George Treadwell, to include Charlie Parker, alto; Miles Davis, trumpet; Max Roach, drums; Duke Jordan, piano, and Tommy Potter, bass.

Following the Cincinnati debut, the company will play Buffalo, N.Y., April 20; Pittsburgh, April 22; Cleveland, April 23; Detroit, April 24; Indianapolis, April 25; Milwaukee, April 26; Kansas City, April 27; Des Moines, April 28; St. Louis, April 30.

Civic Opera House, Chicago, May 1; Minneapolis, May 2; Philadelphia, May 14; Newark, N.J., 8:30 p.m., May 15; Carnegie Hall, New York, midnight, May 15, and Boston, May 16.

The tour will be interrupted

Laine, August, Humes Package Tours Midwest

New York—The Mercury Caravan left here last week on its extended concert tour through the midwest, headed by Frankie Laine, Jan August and Helen Humes.

Already the show has played Indianapolis, Louisville, Cincinnati, St. Louis, Toledo and Buffalo, and tonight plays at the Shrine auditorium, Pittsburgh. Tomorrow, April 8, it will play Cleveland; April 9, Columbus, Ohio; April 10, Kansas City; April 11, Civic Opera House, Chicago, and April 12, the Masonic Temple, Detroit.

In addition to the stars of the show, the caravan features an all-star band under Carl Fischer, Laine's accompanist. Twelve-piece outfit has Flip Phillips and Tony Scott, tenors; Jack Gallo and Freddie Wanger, altos; Buck Clayton and Ralph Hayes, trumpets; Buddy Morrow and Jack Green, trombones; Mundell Lowe, guitar; Jack Lesberg, bass; Alvin Stoller, drums, and Fischer, piano.

Following the tour, Laine will open at the Harlem on Times Square, April 15, then into the Town Casino, Buffalo, May 14, followed by three weeks at the Bowery, Detroit. Latter two spots, return bookings, are for \$5,000 per week against \$3,000 he received previously.

Les Paul Bedded

Hollywood—Guitarist Les Paul, victim of an automobile accident two months ago in Oklahoma City, was flown home two weeks ago to recuperate here on the coast. Although he is much improved, Paul is expected to be bedridden for some time yet.

May 7 when the show will play a week at the Paradise theater, Detroit. Concert deal, promoted by Norman Gran, calls for a guarantee of \$1,000 per concert against a percentage.

Next week, prior to the tour, Sarah plays a week at the Municipal Opera House, St. Louis, and on May 20 opens at the Chanticleer Club, Baltimore, for two weeks.

Louis Says Bop Kills Biz

(Jumped from Page 2)

won't let him. So I say to him, "What were you doing when you were touring — where they let you send money home? Who was buying all your drinks then?" That's the way they talk and all the time you know they get high just because they're fighting their horns.

Louis: This cat comes up to me last night and says: "Louis, don't you like me no more? You don't ever talk to me." I say: "Pops, don't give me none of that Harlem jive," and I leave him standing there. I don't dig those cats.

Mezz: And —, how about —?

Louis: Best white drummer I ever heard and can't hold a job and that's why he keeps knocking everybody in the business.

Mezz: That modern malice (laughs).

Street Personifies Problem

Louis: Pops, I'll tell you what it's all about. Just look at the Street today. Don't let me tell you nothing. Just look at the Street. They've thrown out the bands and put in a lot of chicks taking their clothes off. That's what that bop music has done for the business. And look at them young cats too proud to play their horns if you don't pay them more than the oldtimers.

'Cause if they play for fun they aren't king no more. So they're not working but once in a while and then they play one note and nobody knows if it's the right note or just one of them weird things where you can always make like that was just the note you were trying to hit. And that's what they call science. Not play their horns the natural way. Not play the melody. And then they're surprised they get thrown out and have strippers put in their place.

Bigard: Well, I don't know.

Louis: Well, you oughta know, pops, you've been around long enough. Look at the legit composers always going back to folk tunes, the simple things, where it all comes from. So they'll come back to us when all the shouting about bop and science is over, because they can't make up their own tunes, and all they can do is embroider it so much you can't see the design no more.

Optimists All

Mezz: But it won't last.

Louis: It can't last. They always say "Jazz is dead" and then they always come back to jazz.

Enter Louis' valet dragging a trunk: We gotta pack, pops. (Draws the curtain.) It's daylight, boys. We gotta be at the airport in a hour.

Mezz: Well, let's scuffle.

Louis: It's always the same thing in all languages. You make a pretty tune and you play it well and you don't have to worry about nothing. If you swing it, that's fine, and if you don't, well look at Lombardo and Sinatra and they're still not going hungry. We'll be around when the others will be forgotten.

Mezz: They'll be cleaning the streets of the city when we eat lobster at the Negresco.

—Ernest Borneman

Europe Package Prepped By Gale

New York—The Moe Gale office is readying two units to send to France, simultaneously, May 10, for a week's stand. Show will feature Dixieland and bebop and a collection of soloists. At press time, personnel still was being juggled pending cables okaying same, but it appeared fairly certain that Wild Bill Davison, Joe Bushkin, George Wettling, Coleman Hawkins, Errol Garner, Chippie Hill, Slam Stewart and Buddy Morrow would be included in the package.

AFM-Web Pact Means Peace, Video Progress

New York—The peace pact between the networks and the AFM (signed last month, extending union contracts three years and permitting live music for television) will bring about a big boom in television but without too much immediate action.

Most sponsors are sparring for time, position and action on the part of the other fellow. Though all potential sponsors of musical programs were not contacted before press time, those who were seemed to indicate that they'd have to wait a few months to see just what progress the video networks were making.

With the limitation of television time and the large video networks inactive at this time, it is hardly probable that any major scale advertiser will sink a sizeable amount of money into a tele series—leastways, not in a manner similar to their operations on regular radio.

However, the ball is rolling and band leaders and their sidemen can give a thought to performing under the klieg lights before too long.

Swift Hires Lanny

One of the first to feel the change was the Swift & Co. program, a replacement for Tex and Jinx, wherein Lanny Ross took over last week. Lanny is working the eastern television stations with a small band under the direction of Harry Simeone, one of the first bands featuring pop music to be aired and screened by a sponsor. Lanny started the new series out of New York last week.

Coca-Cola, champion of dance bands on the networks, has designs on television broadcasts but seems to be in no hurry to take the plunge. This is easily understood inasmuch as Coke, like a lot of other sponsors, has distributors throughout the country. Until such time as the programs are screened nationally, such sponsors will have their hands — and pocketbooks — tied. A network that extends through the New England and middle Atlantic states, Ohio, Michigan and Illinois, can hardly satisfy the contributing distributor deep in the heart of Texas.

Won't Jump In

Coke has been a champion of dance bands on radio, its *Spotlight Bands* shows during the war having featured just about every name dance ork in the business. In all probability it will retain that championship, but won't dive off the high board of television until such time as there is a larger network other than we have at present. It would hardly be practical for Coke or other national sponsors to go overboard on a limited video band show which would cost it as much as a full network radio program.

Chesterfield is turning a keen eye on the television field and probably will turn out a video version of the *Supper Club*. Here again there is no immediate action in the offing.

No Action Till Fall

The consensus of opinion among advertising agents seems to be that the first indication of any broad action in presenting variety shows, featuring bands, in television will take place in the fall.

There's plenty of action in the advertising agencies as this is being printed. Prior to the Petrillo peace pact, the hucksters were lining up film shows, featuring bands on soundies and other short subjects, for their clients interested in video. Now they've had to junk all such plans and turn to the prospects of present real, live musicians (with the help of Max Factor) on their proposed shows.

Paper Hats?

One thing is certain: bands definitely will play a major part in television. The warnings that have gone out about visual presentations of numbers are about to make sense.

Let's face it, kiddies, there'll be some changes made. Music is a great art for the ear, but, if it

is to hit the eye, it looks like the boys in charge are going to have to give some attention to the eye. If anyone is worried about just how soon — well, we suggest they go to the library, review the rapid fire progress of radio in its early days, and act accordingly.

Street Stirs; Discs Ousted

New York—Fifty-second Street was the scene of several recent changes, most notable being the exit of Symphony Sid in favor of live music at the Onyx. Sid, a disc jockey with a midnight to 4 a.m. jazz show, was brought into the club to replace the talent there but the stunt lasted only a fortnight with the management resorting to live music, Margie Hyams' trio moving in. Record spinning idea was tried without success eleven years ago when the original Onyx moved out of 72 West 52nd Street and the location was converted into the ill fated Studio 8-H.

The Hyams trio swapped places with 88 Keys on March 25, moving into the Three Deuces, there to alternate with Charlie Parker. Ralph Sutton took over as leader at Jimmy Ryan's while Art Hodes switched to Zazarcub club on the east side.

Les Brown Band Gets Mardi Gras

Stockton—The annual Mardi Gras of the College of the Pacific will star Les Brown plus Kid Ory's Creole Jazz Band this year.

The two bands will play at a student dance April 17 climaxing a three day carnival. Les Brown is the featured band at the dance. Local jazz enthusiasts created enough commotion to get the dance committee to hire Ory for intermissions.

College apparently is a hot bed of jazz activity: has its own Dixie combo led by Ross Hanna, and a music professor, Leighton Edleman not only plays tailgate tram in the band but is also pressuring for a history of jazz course to be added to the academic offerings. Darren MacGowan, head of the student body, is an ex-Stan Kenton vocalist.

No Hurry



New York—As it's always open season for bathing suit photos, Helen Lee can't be accused of rushing anything. Helen, in a more protected state, can be found singing with the Larry Clinton band.



"I still don't like the idea of using all the 48 states in the lyrics . . . better take Brooklyn out."

CHICAGO BAND BRIEFS

Blue Note's Head So Far Above Water It Resembles Periscope

By TED HALLOCK

Chicago—I love writing for *Down Beat*. That "dormant-type crew" mentioned here last issue as being mulled to follow Louis at the Blue Note is nothing more than a tossed salad comprising such no-talent kids as Shelly Manne, Chubby Jackson, Bill Harris, Flip Phillips, Pete Candoli and Lou (Count) Levy. They'll open April 12, for four weeks. How many copies of the BEAT can you eat?

Sole saving grace is that we forecast Shelly leaving Stan many issues past.

Joe Venuti opened at the Club Holiday in Springfield, Ill.



March 26. He'll stay at the spot through April 22, with a possible Hotel Sherman date in the offing. Mus-Art signed the Leighton Noble band last month, may summer the group in this vicinity.

Note to French subscribers: look for Howard McGhee soon. About 15 guys, none of whom seems to know anything definite about anything, are working on Howard's jaunt abroad.

Nat Cole's threesome into the Rag Doll May 14 through May 30. Eddie South closed a three week run at Club Silhouette last night, with no future bookings set at press time. Eddie Wiggins remains indefinitely at Jumptown, on a two-weeks-notice basis.

Semi-apologies to Tiny McDaniels. His *I May Be Wrong* is fine. Louis Jordan into the Oriental theater May 27 for three weeks. Del Courtney finishes a week at the Lake Club in Springfield Friday, after which he's off on a string of college and theater one-niters, playing WB houses only. Wm. Morris is handling Harry Cool as a single.

Scott Tour Pending
George Olsen out of the Edgewater tomorrow, with Orrin Tucker opening the spot Friday. Olsen will return to the hotel June 11 for a five months stay. Raymond Scott may return to the Rag Doll after two weeks at the Oriental theater beginning April 22. His office is working on a concert tour, with the Beatrice Kraft dancers. Ray's replacing bassist Irving Manning.

Talk about experience! Mike Riley's bassman, Hank Wayland, has played with Goodman, Carl Hoff, Shaw, Tommy and Jimmy Dorsey, Berigan, Clinton, Chester, Crosby, Rey, and Red Ingle. He admits having left

Et Tu Eddie?

Chicago—Last year, during the memorable months when guitarist Django Reinhardt, who speaks practically no English, was touring the U. S. with Duke Ellington, the lionized Frenchman was being hosted in Chicago by McPartland players Marian Page and Ben Carlton. The duo squired Mr. R. to the Winking Pup, where acknowledged-zany Eddie Wiggins was fronting a combo.

At intermission Wiggins was asked to the guests' table. Though never having met Django, Wiggins knew the immortal's countenance at sight. Said Marian: "Eddie, this is Django Reinhardt." Said Wiggins: "Hi man! Are you playing Saturday night?"

Hudson Set For Cotton Festival

Chicago—Dean Hudson, who recently broke the Club Kavakos' (Washington, D.C.) all-time Saturday and Sunday attendance record



Dean

(formerly held by Tony Pastor), has been set for the second year to play Memphis' cotton festival May 13 and 15. Other Hudson dates include an April 18 date at the Ritz ballroom in Bridgeport, Conn., with Vic Damone and Helen Forrest sharing the stand, and two weeks at Galveston's New Surf club, beginning April 23, followed by Texas one-niters. Band opens at Virginia Beach June 25 for two-and-a-half weeks. Dean will repeat at the Peabody hotel in Memphis July 19 through August 1.

Funnyman Riley Sad About Spot

Chicago—Trombonist Mike Riley (Music Goes 'Round), now entering the fifth week of an 18 week stand at the Brass Rail here, will move his Los Angeles club (Mike Riley's) from its Las Palmas & Hollywood location to a more convenient spot in the San Fernando valley next November. Lease on the comic-musician's current spot expires then.

Formerly the Swing Club, Riley's spot lost its entertainment license not so long ago because, according to Mike, "a certain member of the Los Angeles chamber of commerce wanted to make Hollywood a street of churches."

Saleable Jokes

Mike's funny-hat unit has yet to incur the wrath of Chicago's morals squad, regularly excites Windy city citizens by marching onto Randolph street at odd intervals, direct from the bandstand, playing McNamara's Band. During such sidewalk excursions the seven-man unit waitzies in and out of restaurants, delicatessens and the like, snatching eggs, pies, etc., which are later pushed into the often-not-delighted pusses of passers-by (Riley later returns to the spots to make remuneration for whatever he's lifted).

The Riley group (all Local 47 men) includes Bob Scott, vocals; Andy Kelly (ex-Manone, Teagarden), clarinet; Sol Lake, piano; Lou Diamond (ex-Manone, Arnheim), drums; Hank Wayland (ex-everybody), bass; Rico Valles, who has played with Freeman and Condon, cornet,

Correction

Eddie Collins, banjoist with Art Mooney, is afraid the disc jockeys and his friends in his native Detroit will think he's changed his name to Pulaski. Seems the story on Mooney and FOUR LEAF CLOVER in the last issue, reported Eddie Pulaski as being the current banjo player with the band. However, it is Collins, an entirely different individual, who strums the plunkelodeon.

and Mike Riley, fake glasses, cocked hat and trombone.

Scott, who has been singing with Riley for ten years, has a backlog of 20 unreleased Mercury sides, made with Milt De Lugg's band backing. The vocalist's two latest releases, *Blue Prelude* and *New York City Blues*, will be out this month.

Third U. of K.C. Concert In Offing

Kansas City—Ten o'clock classes will be dismissed while professors and students alike at the University of Kansas City attend the third annual concert of modern music, presented by Warren Durrett, April 15. Durrett, arranger-pianist-band

Ventura's Horn Swiped In Chi.

Chicago—By breaking 'both door handles off Ventura manager Don Palmer's auto, thieves managed to make off with a \$300 King Super 20 tenor sax belonging to Charlie V., March 14.

Robbers, apparently quite aware of what they were after, bypassed two other tenors, an alto, a baritone, and Chick Keeney's entire set of drums, all in the car's back seat. The parties unknown also carefully removed a canvas case cover, bearing Ventura's name, before carrying the sax away.

Robbery occurred after Charlie's last night at the Blue Note here, while Palmer's car was parked in front of Drake's restaurant, at about 5 a.m. The tenorist's name is engraved on the horn, plus the serial number 285181.

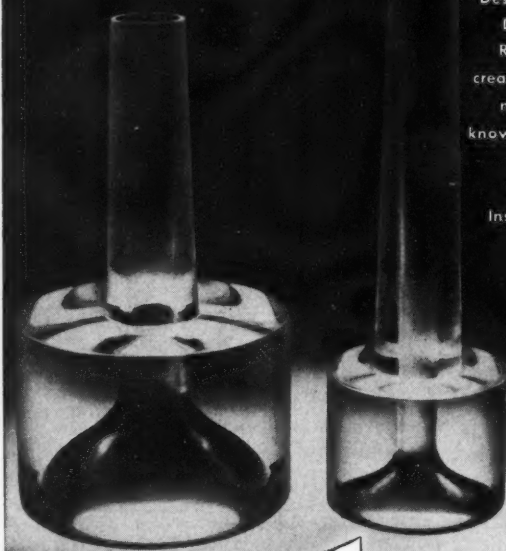
leader, and a former student, persuaded the university to sponsor a similar concert two years ago which was so well received that he has been signed to produce the third edition this month. Durrett's 12-piece band will be augmented to 15 for the occasion.

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Margaret Sings Fine; President Puns Poorly

Washington—Spike Jones had a new soloist with his band when he played at a special White House correspondents' dinner at the Statler hotel here, the surprise chanteuse being the guest of honor's daughter, Margaret Truman. The President was surprised no end when, in the middle of the melee, his daughter walked on stage and sang three numbers. However, there were no gun shots, air raid sirens or doves flying out of hats. Margaret T. gave it the straight routine, accompanied by a

tuxedoed pianist, and the Slickers played it the same way while Spike retired to the shadows. Following the performance, Jones presented the President with a gold spike, his own gift, whereupon Mr. Truman re-

Reception Great At Welcome Date

New York — A last minute booking into Town Hall served as the official welcome home for Dizzy Gillespie two nights after his arrival from Europe. His other concert, slated for Carnegie Hall, May 8, will go on as scheduled.

The Hall was filled almost to capacity with an enthusiastic crowd of be-boppers who listened attentively to all offerings and tore the place apart with their applause at the conclusion of each. Some members of the audience appeared a trifle bewildered but not enough to show any effect on the din.

Diz had his regular band on hand, four trumpets; five saxes; two trombones; four rhythm and conga drums, plus vocalist.

Cole-Kenton Team

Detroit—The King Cole Trio and Stan Kenton's band team for a week at the Broadway Capitol theater here beginning May 7. Could be the theater was so named for the occasion.

STRICTLY AD LIB

by THE SQUARE

Earle Spencer, after signing with GAC, finally is taking his band out of California. He has four weeks in Salt Lake City, two in Denver, then hopes to head for the Chicago territory. . . . Milton Karle, in poor health, goes to the west coast to recuperate while Virginia Wicks pinch hits as press agent for Stan Kenton and other Gastel properties in New York.

Miguelito Valdes and his wife are expecting . . . Eddy Duchin will build a band and go into the Waldorf Astoria in the autumn . . . Frankie Schenk, formerly with Scat Davis and Tiny Hill, has his own combo with Bette Carle doubling on bass and vocals . . . Marlon Morgan settled with

Tim Gayle, her ex-manager, out of court for an undisclosed amount.

First performance of Otto Cesana's American Suite was given by the Boston Symphony, with Arthur Fiedler conducting . . . Paul Davis of the McConkey office has joined Johnny Sandusky in the Mus-Art headquarters in Kansas City . . . Inspired during his vacation in Hawaii, Jack Owens has written The Hukilau Song to follow his hit, How Soon.

Buddy Rich, still with one wing in a sling, used his good arm to cut the ribbon opening a new candy store in Philadelphia . . . Kim Kimberly, who sang with Ben Pollack, and her hubby, Major Jim Johnson, are parents of a son, Gregory James, born March 18 . . . Two band leaders, Percy Faith and Sammy Kaye, made the list of 10 best dressed men compiled by the tailors' guild.

Louis Prima is auditioning vocalists to replace Cathy Allen, wife of singer Dick Merrick, who is going to become a mama (Cathy, not Dick, natch) . . . And the Leonard Feathers expect the white bird in September . . . Lionel Hampton is going to send a small set of vibes to Red Norvo's new daughter . . . Violet Kenton sublet her Hollywood home and joined Stan on the road tour.

Charlie Spivak's brother, Irwin, and entertainer Roza Lee, whom he manages, aren't confining their confabs to show talk . . . Harpists are a rarity on most band stands, but there are three of 'em, all femmes, at the Latin Quarter in Manhattan . . . Bob Crosby's radio sponsor picked up a two year option on him . . . Pat Kennedy, vocalist with the old Ben Bernie band, is returning to the biz that there is no biz like.

Larry Cotton, who once sang with Heldt, has his own program over WKY in Oklahoma City . . . Add prospective papas: Mickey Rich, brother of Buddy; Lee Gaines of the Delta Rhythm Boys; Bill King of the Spike Jones crew . . . Nat Cole didn't know what to do with his hands when he recorded Nature's Boy with the Frank DeVol band. Buddy Cole played piano and it was the first time Nat didn't in a wax session . . . Raynold Scott is insuring his ears!

Broune Renewed

Hollywood—The Abbey Broune band, at Charley Foy's supper club in the valley for the last seven years, has been signed through June, 1949.

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MIX

SWINGIN' THE GOLDEN GATE Critic Muses Over '47 In 'Jazz Lean' Frisco

By RALPH J. GLEASON

San Francisco—It's been almost a year since we sounded off in our initial column on the general theme of how dead things were in this area. As we found out, there's nothing like taking a definite stand to start an argument. Since then we've discovered a lot more music around here than we thought possible. (Egan was right, all right.) In these long months since, we've had a lot of kicks, been dragged by a lot of things (especially by the way these cities talk about being non-Jim Crow but practice it whenever they can), but on the whole we've heard a lot of good music here.

One advantage of being in a spot like this is that when you do get to hear big bands, chances are you can hear them at dances, and good dances, too. Lionel Hampton's great band gave us the biggest kick of anything that's happened out here in the last year; rocking the Golden Gate theater, the Edgewater, Sweet's and the Swing Club. We've seldom had a chance to hear a band under such good circumstances... night after night at the Swing Club with everybody sitting in until some nights Hamp had seven trumpets, with a local lad, Jimmy Brennan playing so high you couldn't believe it possible and the whole band so deep and wide on some numbers it seemed like the house would burst.

Duke The Same

It had been years since we'd had an opportunity to catch Ellington at a dance, and there too, it was a revelation. Duke's concerts, wonderful as they are, and that band is apparently always wonderful (can you buy anyone else's records without hearing them and be sure you won't get stuck?) are still concerts, and Ellington at a dance is something else again. Ellington at a dance at the Trianon on Fillmore street is something else again in anybody's book, something else wonderful too, second to none and still so far ahead in his own way.

The last year brought an opportunity to hear Louis under good circumstances, too; first with his big band, a fine, solid swinging outfit that made Pops sound so great on ballads like I Can't Get Started, and then his smaller group last winter with Big Sid and Arvell Shaw, that fine bass player. This has always been an Armstrong town, and Louis didn't disappoint either time. In fact, despite the weaknesses of his small band, it's hard to imagine that Pops himself, much less anyone else, ever played better than he did night after night in the Burma Club, with Velma Middleton's fine vocals to add to the pleasure of Louis' horn.

Kenton Rocked

Here too, we had a chance to hear Kenton just before Stan took his famous rest and again right when he had gotten the band back together again. Stan played a mad three sessions at the Edgewater, providing one of the greatest kicks this place ever

But Darling—

New York — Rhythmtone records, gradually acquiring a rep for nutty gimmicks, has released a waxed sermon by psychiatrist Mason Rose. Subject: the evils of alcohol. Its sponsors, Alcoholics Anonymous, have in mind that, when a drunken spouse staggers home, the little woman need only reach wearily out, place a needle in the groove and let Mason do the rest. Things happen fast in this great, new country of ours!

had. There were a lot of other good things, too. Frankie Laine breaking it up at the Paramount, Jesse Hawkins little be-bop band in Oakland, T-Bone Walker at Blackshear's, as good a singer as we've ever heard and a better performer than we've seen in years. Rabon Tarrant's drumming with Jack McVea knocked us clear out.

Musicians Biased

The biggest drag out here to us was the attitude of musicians themselves on the race question. Remember this is the place the local told Leadbelly he couldn't make records with a couple of white musicians and thus got itself plastered all over Drew Pearson's column. One group, which has clubbed together and gotten its own joint, which is surely the musician's dream if ever there was one, plays music openly derivative, but allows the manager to say it's the club's policy to refuse service to colored trade, the week the Freedom Train pulled into the San Francisco station.

But all in all it's been a good year. We're sorry to leave, as we will have done by the time this reaches print, but when we return we know we'll like it just as much.

Bay Area Fog: Edgar Hayes opened March 12 at the Say When with Teddy Bunn on guitar and has been knocking the local lads and lassies completely out night after night... Lena Horne is booked for a date at the Fairmont hotel, following Connie Boswell, later this spring, the first time a colored entertainer has cracked any of the major hotels in San Francisco... The Koana Club in El Cerrito had Connie Boswell opening April 6 and the Mills Brothers booked for a date in May... Chuy Penita, one of the best rhumba bands we've ever heard, they really GO, remains the mainstay of the Koana... Right across the street, but a long time away, Lu Watters Yerba Buena Jazze Bande holds forth within the apparently indestructible walls of Hambone Kelly's.

Scab Date

Visitors coming up the valley bring word of Martha Davis' fine performances at the Saddle and Sirolo club in Bakersfield... Local musicians were contacted for a scab date in February to cut a transcription of a song for plugging... Nick Esposito, long the attraction at Harry Greenbach's Burma Club, booked for a two week jaunt to L. A. and Billy Berga... The Lucky Lager record show nightimes has stolen all the fire around here by playing good records consistently with a minimum of talk... Harold Blackshear withdrew from the club after a few weeks and it may abandon music altogether.

Five-Year Stand!

New York — Russ Morgan signed a deal with the Hotel Biltmore, Los Angeles, while playing the Strand theater here, to play at the west coast inn for a five-year period. His band, all Local 47, will take vacations as the maestro sees fit during the semi-decade period. Biltmore engagement starts in August.

S.F. Police Find Marijuana 'Den'

San Francisco—A routine trip by three police inspectors to serve a health warrant March 18 accidentally uncovered what they describe as "a marijuana den catering to musicians and their girl friends" in the Little Harlem district.

Inspectors Samuel Cohen, Richard Brennan and George Stanton of the bureau of special services entered Andy's Music House on Geary street to serve a warrant on John Luther (Mushmouth) Moten, 29, a local band leader and proprietor of the establishment.

When Moten darted into the back room the inspectors followed and said they found 15 marijuana cigarettes hidden behind the door, and a 17-year-old girl and four musicians engaged in a loud "jam session."

Moten was charged with possession of marijuana, operating a marijuana smoking place and contributing to the delinquency of a minor. The others held for investigation were Raven Richardson, Jesse Hawkins, Charles Herzog, and James Reed, all local musicians.

Rainy Sheedy Adds To Yarn

Seattle—Since the March 24 article was written, the R.C.J.B. boasts a four-week engagement at the Olympic Bowl (Olympic hotel) here... playing alternating sets with the regular (sweet) band; probably the first time a Dixieland group has been spotted in any hotel's dining room. Olympic is second largest hotel west of the Rockies. The Rainy Five may be inked during this month for a return date.

Group cut six sides for Exner label before Christmas, which have been incorporated into an

album for release this month. Tunes include: Ostrich Walk, Yellow Dog Blues, Panama, Temptation Rag, Workingman Blues, and Careless Love. Sides are on vinylite.

Leader Jack Sheedy takes exception to one phase of Mathews' article. He comments that the piece "makes one erroneous implication: that we are imitating the early jazzmen. We are definitely not. We approach the music as a medium of expression. We utilize the form, but fill out the body of it with our own, very individual mode of expression. I think our records will corroborate this. In one way we have definitely imitated. We have tried, with very great success, to return the music to the status of dance music. We feel the music is meant for dancing and should shed the concert hall trimmings."

Scatter Leo In Duo

Hollywood—Former scat singer Leo Watson, known for his vocals with the Gene Krupa band during the '30s, currently is working a duo with pianist Charley Raye at the White Swan, San Pedro. Watson is thumping drums.

Ory, Lancelot Set For Berkeley Fete

Berkeley—Kid Ory's Creole Jazz Band and Sir Lancelot will be presented at the University of California's Wheeler Hall here during this month in a folk music festival under the sponsorship of the university extension.

Aside from an occasional jazz concert, and isolated appearances by such performers as Leadbelly, this is the first presentation of its kind on the California campus.

Kid Ory, who will bring his regular band up from Los Angeles for the occasion, will appear April 13. At press time there was a possibility that Ory would play an assembly dance at the university April 9 and also make a second appearance at the folk music festival April 14. Ory will be introduced by Iva Dee Hlatt, university lecturer in music, who conducts the course in jazz.

The festival will close with two appearances of Sir Lancelot, the calypso singer, April 19 and 21.



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Wilcox, Thomas Team Revives Luncefordisms

Reviewed at the Royal Roost, NYC.

Saxes: Joe Thomas, Lee Howard, tenors; Omer Simeon, Otis Hicks, altos; Earl Carruthers, baritone.
 Trumpets: Paul Webster, Willie Cook, Bob Mitchell.
 Trombones: Russell Bowles, Elmer Crumbley, Alfred Cobbs.
 Rhythm: Al Norris, guitar; Ed Snead, bass; Joe Marshall, drums.
 Vocals: Freddie Bryant, Joe Thomas, Bob Mitchell, Earl Carruthers, Elmer Crumbley.
 Eddie Wilcox, leader, piano.

New York—The boys who have taken it upon themselves to perpetuate the memory of Jimmie Lunceford in music circles have turned in a commendable job. Not in years has the Lunceford band sounded as much like the one we knew 10 to 15 years ago, the one that gained the late maestro such wide acclaim. Any Lunceford fan is due for a nostalgic treat in witnessing the resurrection of this great organization. The

trunks have been opened and the old arrangements restored to their rightful places on the music racks. It is unfortunate that this wasn't done by Jimmie him-

self before he passed on.

But Jimmie was bent on proving something else just prior to his death last summer. He wanted to establish something new, give the public a new type of Lunceford music. But all the time it was this group of perennial favorites, still popular, which best fit the Lunceford name, tradition and performance.

Voted For Revival

Eddie Wilcox and Joe Thomas, teaming up to head the organization that carried on for the leader after his death, thought it best to revive the old faves.

Earl Carruthers, Al Norris, Russ Bowles, Elmer Crumbley and Paul Webster all remained from the old group. New men were added to fill the other chairs and now the boys are challenging the famous old Lunceford band for supremacy in its own field.

Edges Polished

There remain some rough

edges in the outfit but that's to be expected. The new combination has not chosen an easy way out in leaving itself open to comparison to the Lunceford band that went on wax with such as *My Blue Heaven*, *Organ Grinder Swing*, *Rhythm Is Our Business*, *Best Things In Life Are Free*, *Blues In The Night* and the others.

Some of the men who recorded the raft of Lunceford hits for Decca back in the early '30s remain with the band. Willie Smith, Sy Oliver, Dan Grissom, and others have moved along and the chairs they left behind them are not the easiest to fill. The boys who are carrying on in the name of Lunceford are doing commendably well, well enough to make this writer want to spend another evening or two wiggling an ear to their strains before they leave the Royal Roost. That they'll do even better as the book becomes more familiar—a book Jimmie never

should have stopped using—is a foregone conclusion.

Trio Reactivated

The trio is back for its chorus work in *Blue Heaven*, *Muddy Water* and others, with Joe Thomas, Russ Bowles and Bob Mitchell in the spot. Elmer Crumbley joins them on quartet choruses.

A girl vocalist was added to the band for the Roost engagement but was winding up her short run, or dash, as this was being written.

Wilcox, Thomas Front

Wilcox takes charge of downbeats from the piano stool and arises toward the end of each tune for cut-off signals and such. He is also vice president in charge of making announcements but, when otherwise engaged, leaves signals in the equally capable hands of Joe Thomas.

Omer Simeon's alto and Paul Webster's trumpet rate their usual above average applause.

It's mighty good to hear a band sound like the old Lunceford ork. We're happy it bears the same Lunceford name. In due time it should rate right up there with the original. We've been too long without this kind of music in the flesh.

—Jeg

Kenton Concert Lineup Changes

Chicago—Stan Kenton's concert program, for his appearances at the Civic Opera house here April 20 and 21, has undergone an appreciable change. Added are *Fugue For Rhythm Section*, by Rugolo, featuring a ten-man Afro-Cuban section (five trumpets play jawbone, claves, etc.); Kenton and Rugolo's *Monotony*, subject of the Capitol-Kenton hassel recently; a new composition by Bob Graettinger, *City Of Glass Suite*; Rugolo's *Hambeth*, Cuban Carnival, and *Artistry In Gillespie*, and *Somnambulism*, by Ken Hanna.

Fugue, *Monotony* and *Cuban Carnival* are included in Stan's *Concert In Progressive Jazz* album, due out on Capitol in May.

Peggy To Hit NYC In June

New York—Her initial 1948 eastward trek having been postponed because of the illness of Jimmy Durante, Peggy Lee now is slated to come here in June according to latest reports. While here, the *Mananahh* will work a theater and, most likely, a class nitery, following which she and hubby Dave Barbour enter Chicago's State-Lake theater July 2.

Conventionites Face Higher Music Costs

Philadelphia—Politicians congregating here next summer for both the Republican and Democratic national conventions will find that music, as well as hotel rooms, will come a little higher for them. Guy A. Scolia, secretary of Local 77 here, has announced a convention price list to all the AFM members here.

For escort bands, it will be \$25 per man per session for three consecutive hours or less. For a band or orchestra, it will be \$25 per man if the band is required to play only for three consecutive hours or less. Six hours of playing within ten consecutive hours rates the tootler \$45, with overtime at \$5 per hour. Organists or pianists playing solo six hours within ten consecutive hours will draw down \$50 for the day's work.

Weems Anniversary

New York—Ted Weems celebrates his 25th anniversary as a band leader this summer. Ted made his debut as a maestro at the Steel Pier, Atlantic City, in July, 1923. Efforts are being made to repeat the date for July, 1948.

GOOD NEWS

FOR AMERICA'S TOP FLIGHT ACCORDIONISTS

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 All prices include strap and cases. Finishes are Jet Black, White Pearl and Maroon Pearl.
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These brief facts tell but little about the great line of Soprani Ampliphonics. Write for complete, illustrated literature and name of nearest Dealer.



MOVIE MUSIC

Usual Arguments Over '47 Flick Score Awards

By CHARLES EMGE

Hollywood—The usual controversies arose as the music winners for 1947 were announced by the Academy of Motion Picture Arts and Sciences. The arguments that unflinchingly bob up over the music awards grow out of the rather vague understanding of the nature of motion picture musical work held by the majority of the Academy members and have led to constant changing of the rules.

This year critics of the system point to the fact that the award for "best scoring of a musical picture" went to Alfred Newman, 20th Century-Fox music director, for the picture *Mother Wore Tights*. Newman, no one denies, is unquestionably one of Hollywood's most competent music directors, but is it contended by many that he contributed little if anything of a creative nature to this picture, in connection with which his work was largely supervisory (Newman, himself, would be the last one to attempt to claim credit to which he was not entitled).

Song writers Mack Gordon and Joseph Myrow, who did the songs for *Mother Wore Tights*, received no mention, though it's generally conceded that the work of song writers is of primary importance to a "musical" picture.

There was plenty of head-shaking over the Academy voters' nomination of 1947's "best original song"—*Zip-A-Dee-Do-Do* (from *Song of the South*) by Allie Rubel and Ray Gilbert.

Rozsa Score Scores

The Academy's most serious award in the music field is for "best scoring of a dramatic picture." There wasn't too much complaint when it went this year to Miklos Rozsa for his score for *A Double Life*. The chief criticism of Rozsa's music is that which is frequently made against music written for the screen—that it loses its freshness as soon as it is separated from the picture for which it is written. This complaint is made concerning most movie music and is somewhat unfair inasmuch as the score is turned out for a specific purpose—to support the action and dialogue of a screen play—not for presentation in concert halls and on phonograph records.

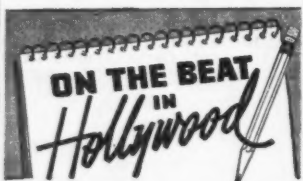
Time Save Hits Jock

Hollywood—When daylight saving time was installed throughout California last month, disc jockey Peter Potter was caught with his twilight down. Chesterfield nixed his nightly 10:30 Don Lee spot, figuring the hour later airing would go over the beds of the coast college crowd, at whom the stint is aimed.

Down Beat covers the news from coast to coast.

We Agree Dept.

Hollywood—A press release from the N. W. Ayer publicity office explained that Frankie Carle and his orchestra with vocalists Nan Wright and Gregg Lawrence would take over the SUMMER ELECTRIC HOUR May 9 on CBS replacing Phil Spitalny's all-girl orchestra, and ended with this line: "Last year's SUMMER ELECTRIC HOUR was a musical show featuring Peggy Lee, Woody Herman and Dave Barbour."



Hollywood—Answering the mail: C. Ridder of Dodgeville, N.Y.—that alto solo on *Man I Love* in the picture of the same name was recorded by Les Robinson, formerly with Benny Goodman and other top bands, and now a contract staff man at Warner Brothers. No chance of getting a written copy of it.

Although *A Miracle Can Happen*, the new Jimmy Stewart starrer, has had only a couple of brief test runs (it will be given a new title before it goes into general, nationwide release) we have already received several inquiries about the instrumental solos heard in the picture. The piano recordings (for Jimmy Stewart) were sound-tracked by Skitch Henderson; the trombone and trumpet solos for Dorothy Ford and Henry Fonda by Si Zentner and Jerry Rosen, respectively. There's also another trumpet man featured on solos. We can't give his name because he's under contract at another studio and wasn't supposed to be on this deal, but maybe some of you jazz experts can spot him. He was featured by one of the top name bands a few years ago.

'Iron Curtain' Music

Music by Shostakovich, Prokofiev, Khatchaturian and Miasowsky will be used in the underscoring of *The Iron Curtain* (20th Century-Fox). The music to be used is that by the composers mentioned which has been banned from performance in Russia because it does not follow the party line laid down by present Soviet bosses. . . . A new company called Troubadour

Films has been formed in Hollywood with avowed purpose of sound-filming grand opera. Say their first production will be Wagner's *Parsifal*. . . . Franz Waxman's special music for *The Paradine Case*, which attracted the attention of many readers of this column, will be available soon on phonograph records (on Alco, a label operated by Alec Compinsky and maintained largely for the waxing of motion picture music).

Lamour As Morgan

Dorothy Lamour (many of today's youngsters probably do not recall Dorothy as one of the top ork thrushes of a few years ago—with her late husband, Herbie Kay) is slated to do the title role in a biographical based on the career of Helen Morgan. . . . Toni Harper, the 10-year-old blues singer (Columbia records) who made *Time* magazine recently, has drawn a featured role in Columbia's *Sweetheart of the Blues*, Gloria Jean starrer.

Bing As 'Ghost Singer'

For the first time in his career Bing Crosby has accepted a ghost-singing assignment. He'll be the unseen singer and narrator on the sound track of Walt Disney's forthcoming *Legend of Sleepy Hollow*. Very much in evidence as actors in picture will be Bing's four sons—Gary, Phillip, Dennis and Lindsay. . . . Discovery: Gene Lockhart, one of our favorite character actors, is the same Gene Lockhart whose name appears on the perennial song favorite, *World Is Waiting For The Sunrise*, as the writer. . . . Another movie figure with an interesting musical background is director Sidney Lanfield (Bob Hope pictures). Lanfield played piano for a brief period with some of the early jazz bands.

—Charles Emge

Finishing School For Cats In L.A.

Hollywood—Dave (Ace) Hudkins, formerly associated with Charlie Barnet and Artie Shaw, has opened what he calls a musicians' finishing school at the Art Whiting studios here to "teach musicians name-band tactics and methods."

Hudkins intends to use name sidemen as advisor-instructors along with arrangements taken from the libraries of top bands. Many schooled musicians are lacking in big band background, he said, and to familiarize them with the various tricks is the purpose of this school.

Henry Busse and Arne Elv, trumpet players with his band, both prefer the Blessing TRUMPET

Henry Busse Orchestra

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Henry Busse

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Barclay's Band Breaks In



Hollywood—Newest entry in the name band field is the 12-piece group fronted by pianist Barclay Allen, ex-Freddy Martin star, who is shown above rehearsing before the band's debut at Ciro's here. Trumpets are, left to right, Jerry Stewardson Jr., Carter Pierce, Walt Peterson; saxes—Bill Neidlinger, Cliff Jackson, Maurie Bruckman and Frank Darrington. Trombonist is Dick Arant, guitarist is Stan Black. Not shown are Merle Mahone, drums, and Sid Fridkin, bass.



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ON THE SUNSET VINE

Sorry--Mel, A Case Of Mistaken Gender

By EDDIE RONAN

Hollywood—Or, was it a girl? Last issue, this column jumped on Louella Parsons for bad reporting. At the time, she was celebrating her 27th anniversary with the Hearst papers and a great testimonial dinner was given in her honor.

In the same issue that announced the affair, Miss Parsons, who was being crowned for her journalistic prowess (The foremost in her field today, the Hearst "Examiner" said), stated in her column that Martha Scott and Mel Powell had been told that they could expect twins

and were delighted

This department couldn't pass up the chance to toss a barb her way and so stated that:

"... days and days before, Martha and Mel became the parents of a SINGLE baby boy. It was a girl."

With crimson face, this column here and now wants to make its apologies... to Martha Scott and Mel Powell!

Items In Brief: Nellie Lutcher is penciled for the Red Feather here May 18... The Bachelors and Charleen currently are at

the Hob Nob on Ventura... The Ink Spots are due at the Florentine Gardens... Garwood Van is slated for an April 20 opening at the Mark Hopkins, San Francisco... Jimmy Dorsey will be re-forming soon... Xavier Cugat the first of the month trekked out on a nation-wide personal appearance tour.

The Earle Spencer band opens tonight (7) at the Rainbo Randevu ballroom, Salt Lake City, and is linked to stay through May 1... Pee Wee Hunt's band is now at the Paris Inn, San Diego... Jimmy Zito will be held over for ten more weeks at Sherman's, same city... During the hiatus of his Club 15 show, Bob Crosby will take a band east with a July 4 date at New York's Strand in the blueprint... The Deep River Boys replaced the Red Caps at Larry Potter's supper club.

Bobby True trio celebrated its sixth month at Showtime with a big bash... Vine Streeters are asking if the Phil Harrises are expecting again... Illness in the family postponed the wedding of music publisher Lou Rogers and LaVerne Andrews, the last of the single Andrews.

TD's Casino Opens May 28

Hollywood—Tommy Dorsey's Casino Gardens, Ocean Park, will open its summer season May 28, manager Eddie Gilmartin told *Down Beat*, and will close late in September when Tommy returns to the coast from an extended cross-country summer tour. TD tees off tonight, April 7, at Winter Haven, Fla., on a tour that will cover the southeast, deep south, and east coast before swinging into the midwest en-route home.

No bands definitely have been set for the summer stints at the Casino but Gene Krupa, Louis Prima, Tony Pastor, Vaughn Monroe, Ray McKinley and others have been scanned. Season will be broken into four-week frames.

Tommy reportedly has signed English singer Denny Dennis for his Winter Haven debut. Dennis became known here through the release in this country of his etchings on London records.

Leyden Quits KMPC, Raps Disc Censors

Hollywood—Claiming that the station set down too stringent a policy governing his material and style of presentation, disc jockey Bill Leyden two weeks ago quit radio station KMPC, which has been charged by former members of the news and editing staffs with "slanting the news."

Leyden, who conducted a morning platter show, found himself "too restricted" in his selection of recorded material to present his best effort under standing KMPC dictates.

Building Shows

At press time, Leyden was forming the structure for a half-hour Sunday shot over KHJ along with a morning seg featuring audience participation Mondays through Fridays over KFWB. Also planned was an afternoon stint for Freddy Martin's music store outletting through KLAC.

KMPC's alleged "news slantings," claimed by ex-staffmen to be the dictates of owner G. A. Richards, was being studied by the FCC.

Leo Forbstein Dies From Heart Attack

Hollywood—Leo Forbstein, 56, musical director at Warners, died here March 16 after two days' confinement in Cedars of Lebanon hospital, the result of a heart attack.

He had been scheduled to conduct the Academy awards orchestra, March 20.

Forbstein was born in St. Louis, where he started his musical career as a violinist, later moving to Kansas City. He came to the coast in 1923 and conducted theater orchestras before the advent of talkies. After sound was introduced, Forbstein was hired by Warners to head the music department. He won an Oscar in 1936 with his music for *Anthony Adverse*.

Services were held at Wilshire boulevard temple and interment followed at the Home of Peace mausoleum.

'Zip' Cops '47 Oscar

Hollywood — Zip-A-Dee-Dee-Dah, penned by Aile Wrubel and Ray Gilbert and featured in Walt Disney's *Song of the South*, won the Academy's Oscar as the best movie song of 1947. The song was sung during the presentation ceremonies by Johnny Mercer and the Pied Pipers.

Other songs nominated were: A Gal in Calico by Arthur Schwartz and Leo Robin from *The Time, The Place and The Girl*, sung by Gordon MacRae; You Do by Joseph Myrow and Mack Gordon from *Mother Wore Tights*, sung by Frances Langford; Pass That Peace Pipe by Ralph Blane, Hugh Martin and Roger Edens from *Good News*, sung by Dinah Shore; I Wish I Didn't Love You So by Frank Loesser from *The Perils of Pauline*, sung by Dennis Day.

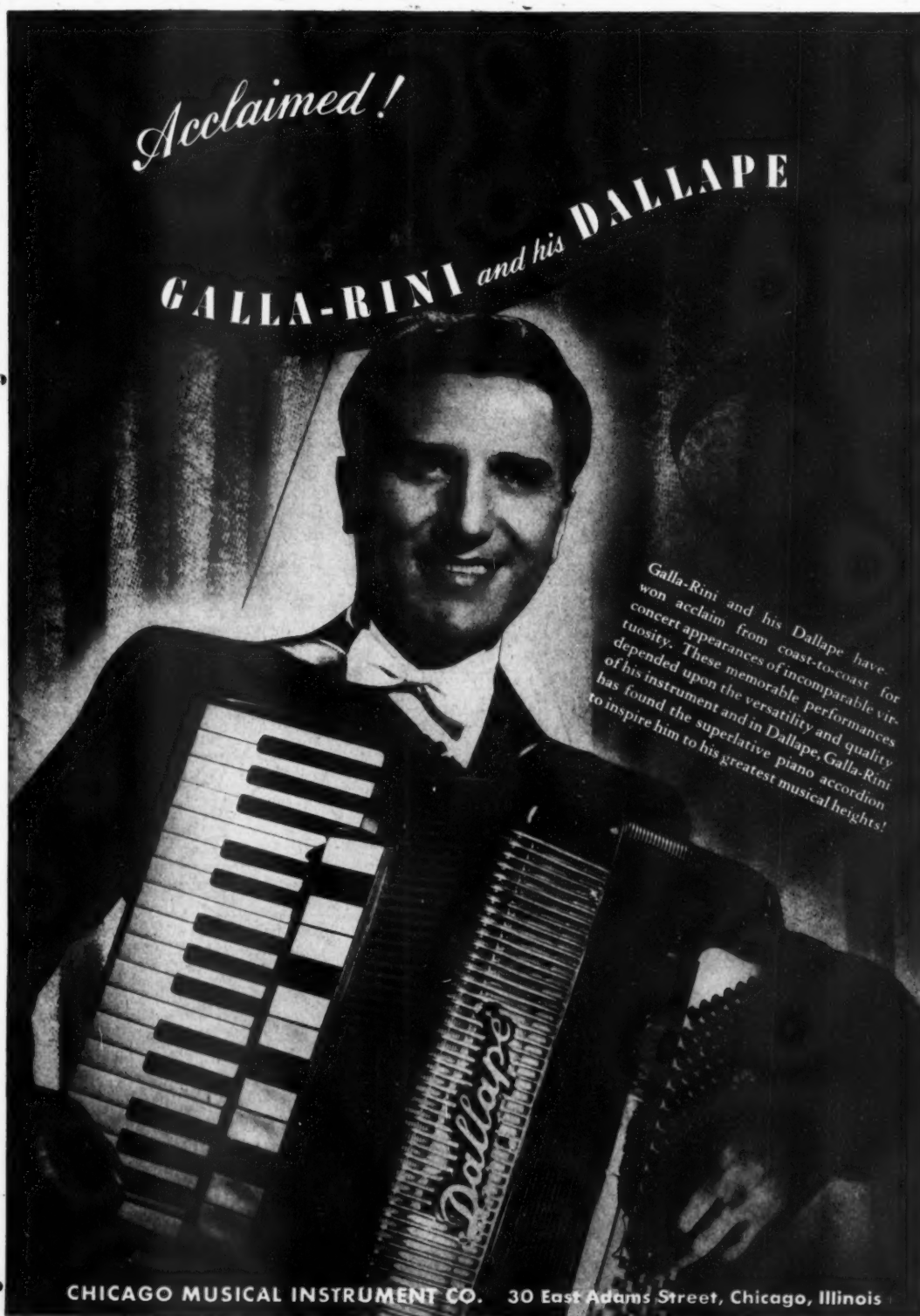
Miss Shore made the presentation to the winning song writers.

New WB Music Exec

Hollywood—Ray Heindorf, who started with Warner Brothers as an arranger in the early days of sound pictures, will take over the executive duties as head of the music department held by the late Leo Forbstein, who died here recently of a heart attack at the age of 56.

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CHORDS AND DISCORDS

Foreign Readers Keep The Beat Informed

Birmingham Begins

Smethwich, England

To The Editors:

There seems to be a view held by the Beat that there is no jazz in England. What with this and Kenton's statement in a recent issue that no young musicians were interested in Dixieland, I felt I really must write to you.

For the last year or more, jazz concerts have been presented monthly at the Birmingham Town Hall, featuring George Webb, Karlo Krahmer, Frank Randall, and Birmingham's own jazz group, the Gully Low Stompers led by Ray Foxley, a pianist whose style is based on that of Jelly Roll Morton. In addition, soloists have been featured at each concert, people like Bill Bramwell, blues singing to guitar accompaniment. Probably you have not heard of most of these artists, but they do play jazz.

Recently a Rhythm Club has been formed in Birmingham and we soon hope to have our own band. No, jazz is not dead in England. In fact, it's just beginning to come into its own.

D. V. Fairbanks

Gillespie Great, But—

Antwerp, Belgium

To The Editors:

Well! We've had Dizzy Gillespie! And it was great.

Musically we can only agree with Dizzy. His ideas are new, well appropriated to the world we're living in, and he gives us a look at jazz tomorrow. Yet, as a showman I do not believe he's got the right end. I remember some one of your staff making the same remark after his Carnegie Hall concert. In heav-

ens name, why doesn't the guy stand still whenever one of his fellow musicians gets in front of the band and gives out with a solo. Everyone in his band has the very same right as Dizzy to full attention of the audience. Every one of his musicians is really worth it.

The number two mistake of the concert was its advertising. The audience (three-quarters of a full house) was told at the concert that they only knew ten days before this that Gillespie was going to give a concert here. Why, I read myself in Down Beat for over two months that Gillespie was coming. What's the matter with the guys from the Hot Club de Belgique? The place would have been completely sold out with a little smart publicity. It's no secret that many people over here never heard about Gillespie. But

WHERE IS?

EDDIE GREINER, former guitar man with Tutti Yarbrough.
JACK RICHMAN, former Casa Loma singer.
CHARLIE RUSSO, former alto sax player with Charlie Spivak.
TOMMY RYAN, former Sammy Kaye vocalist.
WALTER (JACK) SMITH, pianist working in Los Angeles five years ago.
SANDY WOLF, guitarist with Ozzie Nelson.

WE FOUND

CHARLIE ALLEN, trumpet and trombone mouthpiece manufacturer, is at 3523 Calumet, Chicago 15, Ill.
BOB BATES, former Sunny Dunham bassist, with the Al Greco Trio, Arabian Nights cocktail lounge, San Francisco.
DICK (HOT CHA) GARDNER, former George Olsen singer, runs his own place, the Peter Pan Inn, in Urbana, Md.

a few good words would have taken care of that matter.

Joe Nelles

Germans Fling Beer

Bad Godesberg, Germany

To The Editors:

All in all, we admit however, the conception of jazz in Germany is still a very poor one. To change this deplorable situation is the main idea of our club.

The club was founded last year by five hot-fans who had found this kind of music worth listening to already before European networks began presenting it. Despite many difficulties the club has flourished and today it already takes a staff of enthusiastic unpaid employees to run it. There are musicians too. Some of these boys had been trained along classical lines but later began developing a liking for hot improvising on their instruments. Towards the end of 1945 they had formed a quintet. At first the activities of this quintet were limited to jam sessions in the private home of the combo's pianist. But soon they found themselves good enough to take to the road.

They had a big time playing for American GI's in the U. S. zone. An American sergeant who often joined them gave them their name—The Carpetbeaters. Upon the return of one successful tour they played for the first time in their hometown of Bergisch-Gladbach. The scene was a German beerhall, the audience exclusively German. The Carpetbeaters ended by being bombarded with solid beer glasses. This may illustrate that there is much to be done in spreading the gospel of jazz in Germany. Franz Schevardo

He Thanks France

Liverpool, England

To The Editors:

It would be impossible to describe the recent jazz festival at Nice as other than an outstanding success, and Panassie and the other organizers should be duly complimented on having presented the very best jazz possible, and all types of jazz at that. Pride of place undoubtedly went to Mezz Mezzrow's fine outfit, including Bob Wilbur, who ably took the place of Sidney Bechet. It was also good to hear Louis Armstrong again in Europe, although Louis was inclined to let his showmanship get the better of him sometimes.

To my mind, however, the most exciting music, partly because I never realized just how good it really was, was the music of Claude Luter and his orchestra, playing mostly King Oliver numbers. This outfit differs from the Lu Watters aggregation in that whereas the Watters outfit sounds like what it is, namely a modern band playing in the old jazz style, the Luter band really does sound like an early jazz orchestra. Incidentally, their first four sides have been released on the French Swing label.

So called "modern" jazz was provided by two excellent bop outfits, one Swiss and one Belgian, the Belgian outfit led by

Petrillo Misses Page One At Last!

Within a three week period last month, James C. Petrillo, head of the AFM, made news by:

- (1) Handing down a decision permitting the duplication of AM radio programs on FM channels.
- (2) Signing a three year contract with radio networks, which permits
- (3) Musicians to participate in television broadcasts.
- (4) In several instances granting permission for musicians to make records for patriotic or charitable causes.

Usually vying with John L. Lewis for page one position in the daily newspapers with his activities, did Petrillo find himself on page one in connection with any of the above four newsworthy items?

He did not!

Without exception the daily press, which invariably first pages such Petrillo items as pulling an amateur band out of a parade or off a radio station in Crum Bun, Iowa, or defending a purely test case in Chicago courts, seem to feel that pages 6 to 23 offered plenty of display for these latest news stories.

That's enough to give a less seasoned veteran than Jimmy an inferiority complex!

We don't know what the daily newspapers are trying to prove. We don't much care. But we do believe that so obvious a relegation to buried columns in inside pages of news about all constructive Petrillo moves, in contrast to the preferred position and screaming headlines given to stories believed unfavorable to JCP and the AFM, is the rankest sort of discrimination.



NEW NUMBERS

BARR—A son, Richard Michael (7 lbs. 8 oz.), to Mr. and Mrs. Ray Barr, March 12 in New York. Dad is pianist.
BOGART—A daughter, Judith (4 lbs. 8 oz.), to Mr. and Mrs. Joe Bogart, March 5 in New York. Dad is staff trumpeter on WMCA.
BULLMAN—A daughter, Diane (8 lbs. 8 oz.), to Mr. and Mrs. Morty Bullman, March 2 in New York. Dad plays trombone with the Inside USA band.
DONLEY—A daughter, Maureen, to Mr. and Mrs. Roger Donley, February 8 in New York. Dad plays bass with Spike Jones.
JOHNSON—A son, Gregory James (8 lbs. 6 oz.), to Mr. and Mrs. Jim Johnson, March 18 in Santa Ana, Calif. Mom is Kim Kimberly, former Ben Pollack singer.
NORVO—A daughter to Mr. and

Jean Leclerc being especially commendable. Lucky Thompson's tenor saxophone was also featured, to the great delight of the audiences, with both these bands from time to time.

I cannot vouch for the financial angle, but presume that the organizers could not have ended up in the red as I know that for the final concert of the week all tickets were sold out months in advance, and the prices ranged (Modulate to Page 12)

Mrs. Red Norvo, March 14 in Hollywood. Dad is xylophonist.

RABINOVICH—A son to Mr. and Mrs. Max Rabinovich, March 5 in Hollywood. Dad is concert pianist.

SODERO—A daughter to Mr. and Mrs. Eddie Sodero, March 4 in New York. Dad is cellist with Vaughn Monroe.

THOMPSON—A daughter, Barbara Lynn (7 lbs. 1 oz.), to Mr. and Mrs. George Thompson, March 14 in New York. Dad is former manager for the Mai Hallett and Bob Chester bands.

WEED—A son, Bruce (5 lbs. 9 oz.) to Mr. and Mrs. Duddy Weed, February 19 in New York. Dad is ABC pianist.

TIED NOTES

CAMPBELL-WAYNE—Nicky Campbell, music publisher, and Mabel Wayne, songwriter, March 15 in Las Vegas.

CARBONI-SHEA—Vince Carboni, sax player with Tex Beneke, and Beth Shea, actress, March 15 in New York.

GABY-MECHANIC—Perry Gaby, tenorman with Ray Eberle, and Pearl Mechanic, March 14 in New York.

FINAL BAR

BALZER—Emil George Balzer, 71, treasurer of Local 802, March 11 in Teaneck, N. J.

FORBSTEIN—Leo Forbstein, 56, head of Warner's music department, March 16 in Hollywood.

FREUDBERG—Leo Freudberg, 56, musical director of WJMR, Newark, March 19 in East Orange, N. J.

GRUNDY—Henry (Tubby) Grundy, trombonist, February 5 in Detroit.

HALE—Charles E. Hale, 87, singer, March 1 in Manchester, Conn.

MANNES—Clara Damrosch Mannes, 78, pianist and teacher, March 17 in New York.

SMITH—Leroy Smith, clarinetist, March 5 in Chamblee, Ga. Smith was with Pete Dally's rehearsal band in Chicago and had his own unit in the service.

WATSON—Alton Cook Watson, 34, composer and lyricist, February 23 in Raleigh, N. C.

LOST HARMONY

SMITH—Burleigh Smith, radio announcer, and Linda Keene, singer, March 22 in Hollywood.

REEDS GILBERT

by Eddie Ronan



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and his combo

STANLEY KAY
with Buddy Rich

MAX ROACH
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RAY DIENEMAN
with Victor Lombardo

PAUL WHITEMAN JR.
Leading his own band

ERNIE RUDISILL
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THE HOT BOX

Davison, Parenti Finding Current Status Palatable

By GEORGE HOEFER

Chicago—The jazz renaissance of recent years has given at least two characters a chance to escape from a fate worse than Florence's. A decade ago Wild Bill Davison stood all night on a traveling handstand back of a Milwaukee bar with an accordion-guitar-bass fiddle combination, singing and playing "Beer Barrel Polka" and "Clementine." After the job he stole chickens for kicks. Less than five years ago Tony Parenti patiently sat on a stage for hours at a time waiting for Ted Lewis to finish showing off Ted Lewis.

When the taverns, stage bars, and jazz spots began to percolate with fans who had a general idea where the beat came from, Bill and Tony emerged from the shackles of a commercial maze, and began leading their own Dixieland bands on the Street and in the Village. They both accomplished a jazz come-back, so to speak, just as they had acquired names in jazz long ago during the Golden Age.

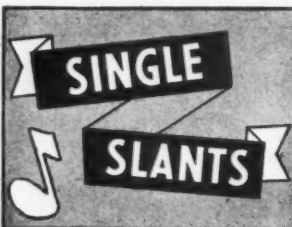
As if to honor the return of the two renegades, Circle records has released two albums, Wild Bill Davison Showcase and The Ragtime Band. The latter features Tony Parenti's Ragtimers. Both albums present the best that has come out of the Circle works as yet.

The Davison collection consisting of the Wild One's favorite tunes with his favorite five jazzmen, includes a salty George Frazier essay on The Man Davison that is alone worth a trip to your nearest jazz record dealer. The band is made up of Garvin Bushnell-clarinet; Jimmy Archey-trombone; Ralph Sutton-piano; Sid Weiss-bass, and Morey Feld-drums. Bill's favorite tunes are Why Was I Born, Just A Gigolo, Ghost Of A Chance, Yesterdays, When Your Lover Has Gone and She's Funny That Way. Although these melodies are a little Kern-sided, they are Davison jazz all the way. They illustrate well that devil-may-care style of the uninhibited, angelic looking cornetist. The only beef is, if William had to sing why wasn't he told he would have to add a blues to his favorite list. His vocalizing of Ghost is ghastly.

Tony Revives Rags
Parenti has done jazz a valuable service by resurrecting some of the old rags that were comparatively extinct. Such numbers as Hysterics Rag (A Trombone Fit by Biese-Klickman); Sunflower Slow Drag (Joplin-Hayden); Praline (A New Orleans Blues by Tony Parenti and Clarence Williams); Grace and Beauty (James Scott); Swipesy Cake Walk (Joplin-Marshall); and finally Hiawatha (A Summer Idyll by Neil Moret). The Ragtimers, besides Parenti, were our friend of above, Wild Bill Davison; Jimmy Archey-trombone; Ralph Sutton-piano; Danny Barker-banjo; Cy St.

Be-Bow

New York—About a hundred be-boppers turned up at Pier 88, North River, to welcome Dixie Gillespie and his boys back from Europe. The fans, complete with be-bop berets, glasses and goatees (some false) carried large signs heralding the arrival of their idol. Among them was a boxer dog carrying the sandwich sign, "Welcome Dixie Gillespie" and wearing a special beret and the customary heavy rimmed glasses.



Walter (Fats) Pichon

Reviewed at Cafe Society Downtown, NYC

New York—After quite a buildup in his native New Orleans, "Fats" Pichon braved Father Knickerbocker's humidity and its alternating heat and cold to make his New York debut at Cafe Society Downtown several weeks ago.

It seems to this writer, who caught him in that colorful back room of the Absinthe House down Louisiana way last May, that Fats has blossomed out with a stack of tricks in showmanship since viewed down there.

Whereas in New Orleans he quietly sat in his shirtsleeves and pounded out number after

about one hour of the jazz each night, and two hours of the final concert. But the "enlightened" British Broadcasting Corporation saw fit to present its listeners with just about 15 minutes on the last night. What an opportunity it passed up!

Norman N. Heller

Waltz, Bop, In Vienna

Vienna, Austria

To The Editors:

I've got to tell you one thing or two concerning the article in your December 15 number about the recently formed Society of Austrian Friends of Jazz which you published under the lovely title "Waltz Drags in Vienna; Balkan Club Needs Info."

Concerning the club, I haven't anything to say as I did read its posters which were all over the city, but, as so many other really busy professional musicians in town, I didn't have the time to look into the matter closer and I still don't know any member of it among friends of mine who would tell me about it. I shall get some info myself soon, but I find it a bit childish that they ask you for "some material to perform jazz music" as there already have been and still are many musicians and jazzfans in Vienna, who possess quite nice collections of interesting platters, and, for anybody interested, the American transmitter WOFA in Vienna spins the best stuff the whole day long, from sweet to hot and be-bop. Of course new records are not on sale for time being, but...there's always a way to get platters from the States.

What I'm really shocked about is your calling Vienna a Balkan town. Austria and Vienna...don't have anything in common with the Balkans except some frontiers with Balkan states, which formerly were a part of the Austrian empire. Also, the waltz doesn't drag here, but still is and will be the favorite dance of the Austrians.

Ferry Friedl

Chords And Discords

(Jumped from Page 10)

up to twelve pounds for a ticket, or approximately sixty dollars. However, the main thing about the festival is this, where else in the world could it have been held? England would never have allowed the foreign musicians and America, even if the foreign musicians were allowed, might not permit both white, colored and/or mixed bands to play together.

It is to be hoped that other countries will follow the lead given by France and organize these international festivals, and if some good can result in this way, then we can say that the festival at Nice has really been a success.

The French radio did very well by listeners, broadcasting

Hazel Scott Honored

New York—Hazel Scott was awarded an honor scroll by Cinema Lodge, B'nai B'rith, for outstanding Americanism at a recent Hotel Astor meeting. The presentation was made by Bob Weitman, president of the lodge and manager of the Paramount theater.

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number, with little fuss or fanfare, singing one now and then, Pichon now performs like a featured star. And why not? That's his capacity at Cafe Society.

Better Clothed

The shirtsleeves are covered by a sports jacket. The simple piano pounding is now made into a production with much flourishing. The occasional vocal is now broadened into a steady run of personality-injected performances, with facial gymnastics inserted.

All of which seems to indicate that Fats is well on his way to the Biggest Time. He received a sensational start at the Absinthe House (New Orleans) seems to do it once a year, "Pichon in '47; Stormy in '48" and, with smart handling up here, he'll continue.

Improved Since Village

He lends weight to this statement by the improvements he's shown in his performance since his opening night in the Village.

It seemed to be the consensus among those present at his opening that his outstanding, and most original contribution was a touch of authentic New Orleans jazz from "way back," as he put it. His other numbers

consisted of a variety of tunes that bridged the gap of musicdom to include just about everything, including too many things that other people do better.

At one point he scared us when his left hand went into one of those Francis Craig movements and we thought he was going to ruin the entire performance with Near You. It developed into a boogie on the blues, however, and got him off okay.

On our return visit, Pichon had a better hold on himself and his audience. He stuck more to New Orleans, its styles for piano and voice and, we thought, proved much more satisfying to the customers. A New Orleans product, he's expected to present exports of his native habitat.

Only major mistake in the entire buildup of Pichon is his being ballyhooed as another Fats Waller. Pichon and the late Waller have one thing in common, the nickname Fats. There the similarity ends. The 42-year-old Pichon neither plays nor sings like his predecessor. But, on his own, he is a figure to be reckoned with in the picture of popular music.

—Jeg

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NOTES between NOTES

By Michael Levin

New York—Those of the assembled press who have been climbing Petrillo's bark for the past few years have found themselves gathered at the base of the tree baying where there is no possum.

Petrillo and the AFM, by making the concessions they have to television and FM, have com-

pletely stopped the hang-him-to-a-wall boys. I only hope that the concessions work out and that the musicians won't suffer from loss of job opportunities in the long run.

I address the above remarks to Bob Brumby, a New York free lance writer, who did a piece in *Look* entitled "Is Petrillo On The Way Out?" This columnist had previously worked on the piece with quite the opposite slant, saw it re-assigned to Brumby because the editors felt I was too pro-Petrillo.

The Brumby piece came out with a Petrillo lambast, slightly hedged by some of my material

at the end, and gave the AFM as nice a national shellacking as it has taken this year. This was the same week *Time*, an old Petrillo enemy, came out with an article that for once was almost pro-Petrillo.

I print these remarks now to point out that the men who felt that Petrillo for all his obstinacies and occasional bad public relations had essentially done a job for the musicians were right, and that it is time the national press realizes this too.

The *LOOK* piece was not only unfair, it makes it impossible for writers who are trying to get union leaders like Petrillo to play ball with the press, to open up and speak honestly for publication. To make these union heads clam up is the first step towards complete warfare between industry and labor.

To Bob Brumby and myself, awards of extra large boneheads, Brumby for the unfortunate na-

ture of his piece, myself for being unable to present adequately the AFM's case so that it could properly reach print.

A return to our favorite carping spot: the Broadway columnist. In a Danton Walker column a fortnight ago, he says: "Five members of a famous and highly respected orchestra are 'bongo-bongo' (as they say along 52nd St.) from too many visits to too many 'junk shops'."

How irresponsible can you get? In one blind item, once more Walker libels a whole profession, gives an impression that all musicians are likely to be teahheads and needle hounds. This is much like the New York tabloid practice of calling every good looking floozy picked up off the streets "a model" or "an actress." Simply because you are a member of the entertainment profession, does this automatically entitle you to get into Ripley's

Odditorium by the employees' entrance?

And then again who on 52nd Street would ever use the term bongo-bongo except a liquored-up press agent desperate for a column item? Or am I maligning press agents?

The results of the Pittsburgh Courier poll are in, show some interesting results. Duke Ellington nosed out Hampton and Kenton for the band honors, while Louis Jordan and Nat Cole top-heavily won the small combo and trio divisions. Surprises were the victory of Sarah Vaughan as female vocalist, the Ravens for a vocal quartet and the strong showing of bop musicians all the way through. A bop band took third in the college section, Parker second on alto, Leo Parker first on baritone, Ray Brown third on bass, J. J. Johnson second on trombone and Dizzy Gillespie first on trumpet.

Pleasantest aspect of the whole affair is the Vaughan win. If ever a musicians' musician won public favor, it is this girl. Lacking the sexy appeal of most singers, and dependent completely on an individual and intricate style to sell herself, Sarah deserves a lot of credit for having gone as far as she has and remaining as integrityful as she is.

Laura Boulton, whose album of West African native drumming some years ago upset those who thought Gene Krupa was the living end, has returned from some other strange sections including Zuzuland, reports that the drumming is still better than anything you can hear here.

She adds that during one evening's lay-off, some natives, listening to her portable playing the Beethoven Seventh, rose solemnly and danced to it in perfect time.

I mention this to remind those who think you can dance only to straight four-four from a rhythm section, that ANY music well played, with the conception of a beat, can be danced to, whether it has an ordinary rhythm section or not.

Also to remind lean leader Stan Kenton that just because your music becomes undanceable doesn't necessarily mean that it is approaching the stage of being classic.

Anderson Named Series Manager

New York — Ernie Anderson, prominent promoter of swing concerts throughout the east and midwest, has been appointed manager of the Carnegie pop concert series which begins at Carnegie Hall May 1.

The series will run for 36 consecutive evenings and will feature, in addition to the pop symphony, many stars of dance band, jazz and folk circles. Spade Cooley will guest on May 17 in a program of *Music From the Plains* and Woody Herman is among the others who will appear sometime during the season. Ferruccio Burco, the eight-year-old Italian child prodigy conductor, will be guest conductor on one occasion, directing while his mother, a former operatic singer, appears as soloist.

Thelma Draws Les Papillonites

Hollywood — Vocalist Thelma Carpenter has been pulling an unusually heavy patronage at the swank Le Papillon on the Sunset Strip since she opened late last month.

The talented songstress was brought in by Felix Young, who is credited with giving localities their first glimpse of Lena Horne.

The Phil Moore four, which has been at the spot for nine weeks now, backs Miss Carpenter. With pianist Moore are Marshall Royal, clarinet; Jackie Marshall, guitar, and Joe Comfort, bass.

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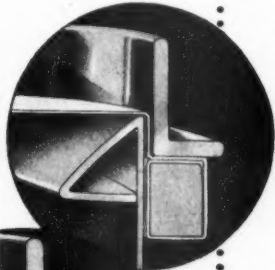
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German Law Student Reveals Jazz' Status

(Ed. Note: The author of the following summary, Gottfried Pampel, is a 21-year-old German law student, recognized as a leading "jazz theorist" in the U. S. zone, who also plays five-string bass (a rarity in Germany) in various American clubs. Pampel is a member of the Heidelberg Hot Club.)

Mannheim—To report on the situation of jazz music in the western zones of Germany, especially in the U.S. zone, means nothing else than to report on music played in the clubs and bars of the American occupation army. For jazz in the west of Germany is quite naturally influenced and determined by the Americans to a large extent.

Since 1945 every band reaching more or less the average level has been trying to "get into an American job." As a consequence, bands still working for all-German audiences must be valued in general as fully under-average. Because of the attraction U.S. zone clubs hold, musicians native to western Germany have left their German employers to work for the Americans, as have many players from the Russian zone. Complete bands, with bag and baggage, have changed from the east zone to the U.S. zone. Thus it can be stated without exaggeration that (with the exception of Berlin) the top artists among German jazz musicians are working in American clubs.

Players Unknown

It is not astonishing that they are for the greater part players and bands whose names are unknown. The possibility to play jazz in Germany did not arise before 1945, after a 12-year interruption. Abilities which thus were not allowed to be awakened up to 1945 have been offered only now, that the war is over, the chance to be developed. However, as this development is going on in complete seclusion from the German auditors, viz., in American clubs, the German jazz fan finds himself unable to observe it.

Former top German bands have not been able to fully transform themselves so as to comply with the tastes of critical jazz listeners. Thus Kurt Hohenberger, who performed a tournee in the U.S. zone, did not get full approval from the local experts. They could not help feeling that Hohenberger had played that good, but not very significant, German dance music of former times too long . . . that he was not able to sever himself fully from it.

Junk Old Music

The opinion is prevalent here that, in order to derive a German jazz music, it is no use basing performances on the German dance music of the period from 1933 to 1945, but that it is indispensable to start the jazz movement from the very beginning. It will be difficult in this respect, however, to make up for the 12 years the Americans are ahead of us.

But it seems that a result has been partly reached already. You could observe the following in bands who are playing at American clubs: in 1945 they played decidedly hot. The more hot, the more enthusiastic. Quick time was preferred. Sweet music was played only with reserve. This was apparently the natural consequence of the long lasting and forced abstinence from hot. The picture changed however in 1946, and gave the impression that hot

music is partly exploded, and listeners are acquiring a more definite taste for sweet music in the American style.

Sweet Winning

Of course they are still improvising today (probably far better than two years ago), but one no longer improvises to play oneself into ecstasies, one lets feeling and sensation speak.

One has not yet dismissed, even today, the hot music. It is decisive in some respect upon whether the band concerned is playing before officers or enlisted men, white or colored soldiers. However, sweet music is already so much on the top that one can say the advantage America has gained in that field during 12 years has become considerably smaller already. There are no prospects that we will make up for the advances in hot within a short time.

The production of records as it exists in the States is unknown over here. The first new records which were taken after the war's end and which appeared some months ago, originate for their greater part from bands having made records also before the war (Widmann, Munsonius, Zacharias, Vossen, etc.). A small part of the records were played by bands which have won a reputation among the German auditors since the war's end (R. B. T., Schule-Reichel, Lais, etc.). In addition some records from the war years have been again put on the market.

One leaves it to chance to discover now and then a new band and new soloists and to publish them on records, instead of combing the clubs systematically for top artists.

Lack of comprehension, understanding and interest, fear of running a risk, and last but not least the lack of raw material are the characteristic features of the record-production plants of Germany of today.

In the meantime it has become fairly known among the people that there is something called be-bop. However, only a few people seem to understand fully what is really meant by this. Nevertheless they have started to try it out and have reached some promising success in jam sessions performed by the hot clubs Heidelberg and Frankfurt. However, telling about this in detail would lead too far off in this connection.

As a summary I repeat: German jazz musicians in American clubs are already showing quite remarkable performances, though in seclusion and retirement and without getting known through publicity by radio or records. But in spite of this there is still a lot left for them to learn and above all to know . . . quite a lot.

—Gottfried Pampel



Russ Priestley

"See, what'd I tell ya—ain't that C-sharp?"

Capitol Unexcited; Non-Unioners Fine

Washington, D. C.—This town still can't hold up its head among other cities as far as music is concerned, but things seem to be picking up a little. There are several fine small combos gigging the District and some of the high school orks show promise. Al Rhine's band, although a non-union outfit, contains several fine sidemen and boasts one of the most modern sounding books in this section. Guitarist Red Woodworth's band is as good as any of the more well established orchestras in town and puts most of the highly touted (around here, anyway) Meyer Davis outfits to shame. Max McCarty, trumpet; Bill Whelan, trumpet; Ray McCune, clarinet; Mason (Country) Thomas, baritone sax and clarinet, and Ed Case, drums, form the nucleus of a fine little Dixieland band that, unfortunately, has not as yet emerged from the various back rooms where they lock themselves in every few nights. There is a very fine jump trio at the Southland (4th & "G", southwest) that threatens, at times, to blow the roof off the joint.

—Thomas E. Lodge, Jr.

Esy Organizes Unit

New York—Esy Morales, flute tooting brother of Noro, sensation of the turntables with his recording of *Jungle Fantasy*, has cut out from the family routine and organized his own orchestra. The band makes its debut April 26 at the Chateau Crillon in Philadelphia with a five week engagement. Personnel consists of Mel Rodnon and Sam Carroll, tenors; Jack Dinerman and

Mrs. Barbour Flick-Tested

Hollywood—Putting dampers to daily trade press reports that Peggy Lee was pacted to an MGM contract, the blonde thrush's backers told *Down Beat* that "although prospects looked exceptionally good" final contracts had not been signed.

Miss Lee was technicolor-tested early last month. Peggy's top-notch efforts before the color cameras in Paramount's *Midnight Serenade* (now released) lead all to believe that Miss Lee will get the affirmative nod from MGM.

If so, she most likely will be spotted in Metro's forthcoming *Words and Music*, a film based on the lives of Rodgers and Hart. Shooting is skedded for mid-April.

Mel Torme, a stablemate of Miss Lee's, has been set for a part in the pic. This will be Torme's second commitment at Metro under his seven-year contract, the first being his part in the currently-running *Good News*.



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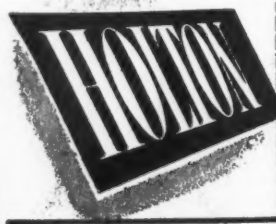
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Reelly?

New York—Valli, the Italian star imported for the movie version of "The Miracle of the Bells," caused quite a stir around swing circles here when, during interviews, she revealed the fact that she is an ardent jazz fan.

Which explains the item Ed Sullivan reported after Valli visited Eddie Condon's, "Condon," Sullivan explained, "did a double-take as Valli told him, 'Your jazz isn't modern. It is merely musical improvisation in the manner of Bach and Hadyn. Each instrumental take-off is part of an over-all figure'."

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Idolize Toots, Crosby

By STUART S. ALLEN

London—Business in Britain is bad. Sheet music sales are as low as they can be and many companies have closed up—that's how bad! Bands aren't doing too well either! Apart from top-liners like Gerald, who corners most of the broadcasting time, and Ted Heath, who has the best band and the biggest on-the-road public, most bands not in regular spots are losing money fast. Billy Cotton is still king of the vaudeville bands, and is likely to hold that title for many more years. Small bands are definitely the most profitable concern over here just now; witness the ever-growing number of trios, quartets and sextets. These range from semi-Dixieland outfits like Harry Gold and his Pieces of Eight to all-out be-bop groups like the Tito Burns accordion club sextet, just about the

most popular of all small groups at this time.

Although no fresh action has been taken by the musicians' union about the AFM's recording ban, official policy has yet to be declared. While there are many who support the AFM in its policy—they are in the majority—there are also a great many who support the present British economic policy of exporting as much British produce to America for dollars as is humanly possible, and that in-

Bianchi's Combo Stirs Cairo



Cairo, Egypt—Marcel Bianchi's combo, now appearing at the Heliopolis Palace night club, is the first jazz group to hit Egypt since the days of the Harlem Rhythm Makers (Bill Coleman, Herman Chittison, etc.). They are all French youngsters except guitarist Bianchi, second from left, an old timer who in 1937 was with Django Reinhardt's Quintet of the Hot Club of France. Unit includes a pianist, who is not in the picture.

cludes phonograph records. Britain has some very fine bands and these musicians are determined that America should know it. Everybody wants an interchange of bands as soon as possible and believes that this is the best means of promoting interest in British dance music in the States.

Toots Idolized

Toots Camarata, who came over here to direct music for the movie *My Heart Goes Crazy*, is now regarded as a veritable god in the profession and there is nothing musicians won't do for him. He is now in charge of London records and his first releases in the States last month are only a foretaste of what is to come. An example is the album, recorded by Ted Heath's orchestra, of Fats Waller's *London Suite*. This has never before been orchestrated or issued and was written by Fats when he was last in London. Heath has spread the six-part selection among his arrangers who have done a fine job of scoring such descriptive pieces as *Bond Street*, *Limehouse* and *Chelsea* in idioms as varied as the districts they are supposed to represent.

Combos Imitated

The modern style in big band and small band orchestrating is definitely appreciated. Among small outfits, the King Cole Trio and Louis Jordan stylings are most copied and are most popular with the general public. Louis Jordan is in the lead for

popularity since his records are available in Britain, whereas no Capitol discs have ever been sold on the open British market—they remain strictly black market items. Jordan's *Ain't Nobody Here But Us Chickens* is about the most popular swing number in Europe right now. Louis would be a great hit over here if ever he decided to make the trip. Lena Horne will confirm that Jim Crow doesn't get a look-in in this part of the world.

Bing Tops

Although Bing Crosby is the top favorite among the general public, Frank Sinatra is number one with the younger set and is fast gaining on the Groaner. I am convinced, however, that Mr. C. will never lose his top popularity in Europe—NEVER, NEVER, NEVER! . . . Running with Sinatra neck and neck is Dick Haymes, whose latest crop of recordings, *And Mimi, Mam'selle, Je Vous Aime, Glocca Morra*, etc., in that order, are definitely the most popular male vocal discs of the moment. Frankie Laine's *That's My Desire*, and Francis Craig's *Near You*, although not issued in the British Isles, are also top favorites due to their nightly plugging over the AFN stations on the Continent.

Man who is doing the biggest plugging for both American and British popular music in Europe at the moment (and for the past two years) is young American ex-GI, Ralph "Muffit" Moffatt,

British Bobby Soxers Different, Says Lena

New York—"The autograph fans are a little different from our fans in that they are not quite so familiar."

So spoke Lena Horne in telling William Gallimore, about her European junket over WHN recently. Continuing on the subject of bobby soxers on the other side of the pond, Lena said, "That's particularly true in Britain. They don't blitz you. We, over here, have a great kind of freedom toward each other. But the English people express their cordiality in a different way. They say things like, 'So glad you came to our country', and, 'We hope you will be happy here.' I thought that was so wonderful. I'd been told the English are cold. But they are not. They are not restrained, either."

Audiences Same

As for the theater-going public, Lena said that "audiences are the same all over the world . . . people welcome you as they applaud you . . . it's the most heartwarming thing that can happen to any performer."

An amusing anecdote followed Lena into the States. It seems that while aboard the S.S. America en route here, she heard the crew was giving a show below decks and volunteered to participate. The ship's officers told her it was against the rules, so she had to beg off. Then, next night, the crew gave the same show for the passengers. The officers returned this time to invite Lena to participate in the show. However, one rule below decks, another topside, didn't hit Lena as a fair deal, so she politely declined the offer.

according to reports one of the best disc-jockeys in the world. He broadcasts the late night show from the great 100,000 watt stations of Munich and Stuttgart and is picked up in all European countries except the Russian zone. He has a bigger listening public than the BBC in Britain and was mobbed by young British bobbysoxers on a recent personal appearance tour of the British Isles. Anyone who wants to get stuff plugged in Europe had better let me know and I'll push their discs over to Moffatt who will guarantee to put them over—provided of course that he likes them himself. Biggest hits on the AFN Hit Parade are Jo Stafford and Margaret Whiting—the latter is slightly in the lead, the Glenn Miller service orchestra, the King Cole Trio, the Pied Pipers, Vaughn Monroe, Louis Jordan and the latest crop of Artie Shaw discs, notably *What Is This Thing Called Love*.

Oklahoma Hits Hit

Colossal hit over here is the number Out of *My Dreams* from Oklahoma. It is the theme of an AFN sign-off music and verse program called *The Vocal Touch* and goes on every night of the week. After continuous playing for over three years it beats even Oh! *What A Beautiful Morning*. . . Although the show *Finian's Rainbow* was withdrawn after only six weeks and hailed as the "most successful flop in London's West End" (the critics killed it, so the public stayed away)—the numbers are still being played day in and day out over the radio. Glocca Morra leads, but the others aren't far behind.

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Just a Surprisingly Sedate Session At Shor's



New York—Don't know what the sobering influence was around this table at Toots Shor's, but Columbia exec Ben Selvin, jockey Fred Robbins, radio man Arthur Godfrey and singer Janette Davis apparently aren't up to anything but quiet pleasantries. Or are they talking business?

'Oopageshm Goba' Or 'Artistry In Bop'

By CHARLES BARNEY

Camas, Washington—The thin, hawklike man looked up. "Yes," he said in crisp, be-bop accents. "I'm Ruglul. Can't you see the mellow rooning out?" There was no one else in the room. Ruglul was practicing. As he stood there, pensively

fingering his glen-plaid beret and conservative argyle suit, his mellow-goosy eyes wandered to the ruffled bedsheets. With a scream of irritation (neatly placed on high F sharp) he seized a huge razor-sharp Japanese sword, and began cutting his toenails. Hey! (Apollo 3100).

You have probably heard of "Banshee" Ruglul, the greatest oboe take-off artist ever heard. His superb solos, his classical phrasing, his amazing tone, his intensely modern ideas, had made him the idol of progressive jazz fans all over the world. He smiled as he adjusted his be-bop glasses; he had also done Dixieland arrangements for Tepidlips Brusse and his Big Fifteen.

On the way down to his favorite haunt, Benny's Beer and Benzadrine Bar, Ruglul tripped on his watch chain. A small boy of 4 or 5, who happened to be standing by, gnawing on a reefer, protested. "Watch where you're stompin', stupid," the youngster gargled in scat accents. "I can't, ant," shrieked Banshee, twirling his watch chain (4 feet). "With these damn glasses on I can't see a thing." The boy smiled. He was the greatest tuba take-off artist ever heard. His superb solos, his classical phrasing, his amazing tone, his intensely modern ideas had made him the idol of progressive jazz fans all over the world. He laughed as he adjusted his Kiss-me-in-the-dark necktie. He had also collaborated with Bernie Davis.

As the wee lad left, Ruglul dipped his hand into the boy's hip pocket, and drew forth a stale lollipop. "Heh, heh," he muttered, "... as easy as taking candy from a baby."

After getting his daily kicks at the "We Hate Rudi Blesh Club," Ruglul rolled down the street to the joint where he played, the luxurious Boiler Room of the Hotel Bastille. There he led the oboe section for a schmo named Farquar. The band's business card read, "Peyton Farquar and his Banana Boys... Music with

a-peel." Banshee gritted his teeth and spat three of them out. Peyton Farquar was the kind that puts banjo cues in mad jump tunes, and plays Ted Lewis records in jazz concerts. "Oh well," Banshee wheezed, coughing up some blood. "At least I'm paid well. Twelve bucks plus all the Coke I can drink. Of course I gotta supply all my own aspirin." By this time he was at the doors of the Hotel Bastille. He pushed them open and walked in.

The Boiler Room was a typical musician's club except for the fact that it cost money. The luxurious rug was so thick that a couple of Englishmen were shooting grouse in it. They didn't have any potted palms, but in each corner was a fig tree (moldy of course). Not only did they have a green spotlight and a black spotlight, but also a magenta-chartreuse spotlight and two glen-plaid spotlights.

Banshee strolled up to the revolving band stand, hurling razors at an effigy of Lombardo as he went. Frankly, Ruglul was bored. He had gone crazy only twice in the last three months. He ambled up to the piano, sat down, and began joining his platinum oboe, a gift from some mad heiress who had committed suicide the night before. As he adjusted his metal mouthpiece, the secret of his amazing tone, his piercing eyes wandered to the band's female vocalist, a lush thrush who was even better than Christy; she could sing a whole third flat! His supple fingers stiffened with emotion and inadvertently he dropped the mouthpiece. Frantically Banshee picked it up and examined it. It was as he had feared, the delicate tungsten grain of the iridium reed had been warped. Thoughts ran through his brain like dead composers through a Freddy Martin arrangement. Where could he get another flawless mouthpiece? Was there any place where he could get the quality product demanded by the foremost genius of our time? Like a flash the answer popped into his mind!

He could sneak over to the house of Ruddy Blush, a shady dealer in platinum oboes and an iridium mouthpiece fence on the side. Pulling his ascot high about his face, Ruglul leaped through a window and threaded his way through a maze of dark alleys, finally coming to a hovel overlooking a sewer. Banshee crept up and gave a series of raps on the door, consisting of a quarter note, a dotted eighth rest, a sixteenth note, and a quarter note in fast tempo. An eye appeared in the peep-hole. "Who is it?"

"Joe sent me," Ruglul replied. "Come in," said Blush, opening the window. Banshee climbed in. "Y' got any iridium reeds in lately?" he whispered.

"I got just vot you vant. The latest t'ing in iridium mouthpieces. It's got a ytterbium tip!" "Fabulous!" breathed Banshee.

"I must try it at once," and he whipped out his platinum oboe. "Go ahead," said Blush. "I must go to shut off my home recorder. I been recording Bob Hope."

Immediately Ruglul took off on one of his tremendous solos, his magnificent oboe gliding, dipping, soaring, and cascading in flights of exquisite feeling and emotion. Ruddy stood enthralled. "Dot vas be-ootiful," he said, wiping a tear that had trickled down his cheek and vigorously blowing his nose. "I'll take it," said Ruglul crisply.

The next day Ruglul was awakened by the sound of his door being ripped off its hinges. Two large masked men dressed in black came in and silently carted Banshee away. When he awoke he was in a long, bare room; a wizened little man at a mahogany desk was fingering a harmonica. "Banshee Ruglul," His voice echoed through the room. "You are charged with defying The Ban, and secretly recording." Banshee's face turned ashy white. Now he knew where he was. He was in the sanctum of the Union, the inner office of Hansel Z. Kerkile! "It's a lie!" Ruglul screamed. "I haven't made a record since 11:59 p.m., December 31." The voice intoned: "Last night you made a 2 1/4 minute recording on a ten inch disc accompanied by Bob Hope." Banshee groaned. "For punishment," Kerkile continued, "you are going to take a tour of Europe."

"Lord, no!" gasped Ruglul, trembling all over. "First Jackson, then Gillespie, and now me! Please Hansel, anything but that. I'll play with Lombardo; I'll play with Wayne King; I'll do anything, but please don't send me to Europe." And he fell to the

floor, his mouth frothing, in an epileptic fit. Thus ended the greatest take-off oboe genius the world has even known.

*Wayne King is sometimes called "The Waltz King." The fact that Johann Strauss was sometimes called the same thing (in a critic's fit of pique, no doubt) has nothing to do with the matter, as this man Strauss was non-union.

Ellington Benefit

New York—Duke Ellington and his orchestra will make a special trip into this city next Tuesday night, April 13, as headliners in a benefit for the Booker T. Washington memorial fund to help educate Negro youth, at Carnegie Hall. In addition to the Duke, the show will feature a parade of guest artists, mostly from the world of music. Earl Wilson, the columnist, heads the committee sponsoring the affair.

No Stopping 'Em Now

Cincinnati—Joyce Aimee, accordionist and songstress, joined the growing ranks of disc jockeys when she inaugurated the new late hour platter show from

the Wonder Bar of the Lookout House over WCPO. Joyce, who entertains at the night spot, conducts interviews with visiting celebs, plays and sings and spins discs on the nightly air shot. She hails from Brooklyn, N. Y.

Charlie's Alum Enlists

New York—Apparently dissatisfied with the uncertain prospects of sidemen around Charlie's Tavern, Dave Maser, trombonist, turned his back on the hit and miss routines of local dance work and joined the U. S. army band in Washington, D.C. While the uniforms he wore with George Paxton and his other former leaders may have been flashier than his new khakis, he feels the work will be a bit steadier with his new affiliate.

MGM Signs Trio

New York—MGM records bought up thirty masters made by the Bachelors, Hollywood instrumental and vocal trio, and signed the group to a contract. Group, which is coached by Buck Ram, consists of Hammond organ, accordion and guitar.

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Dark Horse?

New York—CBS must have gone into a tailspin when Ray McKinley sent in a recent radio program from New Orleans for network clearance. Included on the show was the Eddie Sauter tune, McKinley For President. CBS clearance department here wired back, "Delete McKinley For President from program. Fear fourth party accusations."

Surprising that the old Edwy W. Morgan For President never rated similar concern.

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Fisk U. Gets Joplin Music

Venice, Calif.—S. Brunson Campbell, of this city, has given his entire collection of original Scott Joplin rags (considered one of the world's most complete) to the Fisk university library in Nashville, Tenn.

Campbell's gift is to form the nucleus of a Joplin memorial collection at Fisk, similar to the George Gershwin memorial, built around music given the institution by Carl Van Vechter of New York. The Campbell collection includes, in addition to music, pictures of Joplin; photos of his piano; a shot of the Queen City Negro Band of Sedalia, Mo., taken in 1896; a picture of the Smith school of music in Sedalia, where Joplin obtained his musical

education in 1905; a biography of Joplin, written by Campbell and approved by Mrs. Joplin, and a picture of the Maple Leaf Club in Sedalia, where Joplin was employed as pianist.

The list of Joplin rags includes: Original Rags (Joplin's first composition); Maple Leaf Rag, Swipesy, Easy Winners, Elite Syncopations Rag; Entertainer Rag; Ragtime Dance; Favorite Rag; Chrysanthemum Rag; Sun Flower Slow Rag; Sycamore Rag; Eugenia; Antoinette; Nonpareil; Searchlight Rag; Rose Leaf Rag; Fig Leaf Rag; Palm Leaf Rag; Pineapple Rag; School of Ragtime (instruction book); Paragon Rag; Euphonic Sounds; Country Club; Pleasant Moments Waltz; Scott Joplin's New Rag; Gladiolus Rag; Felicity Rag; Sugar Cane Rag; Weeping Willow Rag; Magnetic Rag; Cascade Rag; Heliotrope Bouquet; March Majestic; Reflection Rag (Joplin's last rag), and Treemonisha (a three-act ragtime opera).

Egan Speakin'

New York—Usually, turnabout is fair play, but this time it's out and out murder!

We probably have only ourselves to blame, we who have been championing the cause of music along 52nd Street, crying the blues these last 12 months because the shapely undraped damsels identified with exotic dancing, sometimes more vulgarly referred to as strip teasers, have been forcing be-bop and swing from its New York habitat.



Jack

The gals with the curvaceous torsos still move in, on-ward ever on-ward, as three staunch little puns staunchly try to hold their own in the cause of good music.

They no longer are strip teasers (Chicago, please note), because stripping is outlawed in the fair city of New York. It is now "exotic dancing." And without bumps, too, the cops having moved in on Georgia Southern in protest. It's still questionable just what constitutes a bump.

So, with all this going on, curves slowly but surely forcing swing off Swing Street, we find one little lady turning to our cause and doing an about face, replacing her terpsichorean efforts with a turn to larynx exercises. And to make matters worse, it's the most exotic of the exotic dancers, Sherry Britton.

During the last war, Sherry was rated as the number one pin-up girl of the armed forces. Every week a few thousand pictures of the ever-so-shapely ever-so-undressed bewitching bewitcher were sent to the nation's rifletoters to adorn thousands of barracks walls and bulkheads all over the world.

As for the home front, the best things 52nd Street offered, aside from jazz, were the overexposed, untapped dances of Sherry Britton.

And now, ah the pity of it,



Sherry Britton

Sherry has deserted her sisters in scanty to become a legitimate, died in the wool, I'm not kiddin' brother, chanteuse. A singer of songs. A vocalist!

Of all the exotic dancers who contributed to the push of swing music from 52nd Street, Sherry probably was the least guilty of the lot—and there were a lot! The perennial star of Leon & Eddie's night club for some five years now, Miss B. is not responsible for doing any swing men out of their jobs. Leon & Eddie's hasn't housed a jump outfit since the very late thirties when Lennie Hayton and Joe Venuti played the spot.

Yet it is this same well packed bundle of yymph who now deserts her regular profession and turns to the cause of music. It's a situation.

Sherry has been an extreme delight to the rouse of 52nd Street. That's a mighty fine stack of chips to watch make an exotic turn while hardly protected from the elements. If Sherry doesn't start bundling herself up in excess clothing, we might forgive her for becoming a songstress.

In her new category, Miss B. turns in a surprisingly good performance. One might expect, as we did, that a virtuoso of the kind of dance that sets fire to buildings (and men) would, in turning to song, merely talk the lyrics. Sherry does have a voice, a deep, sultry quality that goes very well with the body she has heretofore used as her mainstay in public performance.

To better explain: recently a press agent dropped around to our office with a recording by a gal singer said to be getting a build-up as a possessor of a Mae West type of voice, as applied to the popular song. The record company could have used la Britton and done much more justice to its claim.

Sherry knows her own faults (this kid has faults??). She's getting better material; she's taking voice lessons, right now from Teddy Napoleon. As for personality and style of delivery, she is well equipped.

It's a shame to see the queen of the 52nd Street exotic dancers become a singer, but then she does have one of the most attractive voices we've ever seen.

Feather Leaves TD

New York—Leonard Feather, now a disc jockey on his own over WHN, left the programming spot for the Tommy Dorsey transcribed platter series,

Hall Unit Inked In Slick Gastel Booking Parlay

Hollywood—In one of the smartest promotional moves seen in these parts for some time, the Alice Hall trio was flown here from Chicago, presented at a private cocktail party, and booked without audition at the Red Feather supper club—all within a period of ten days.

It all started awhile back when a manager Carlos Gastel heard accordionist Hall and her trio in Chicago. He returned to the coast with nothing but raves for the gal boplist and her crew. To prove his belief in the unit, Gastel flew to the coast for a private cocktail party held March 14 at Buddy Cole's, to which Gastel invited the top names in the music, disc jockey and trade press fields.

Names Attend
Among those present were Alice and Benny Goodman, Jimmy Dorsey, Johnny Mercer, the Benny Carters, the Alvino Reys, the Bill Leydens, the Harold Joviens, Peter Potter, the Hal Derwins, and Gene Norman, to name but a few. Through these personages Gastel intended to launch a word-of-mouth campaign. In view of the fact that the Hall trio is strictly bop and that those attending were of varied tastes the affair was successful, for the unit since has been the topic of conversation within hipper gatherings.

To top this, Gastel sold the unit to Andy Andrews and Paul Shipton of the Red Feather, sound unheard. "It must be good from all the talk around," they said.

Bookers Blink
The arrival, presentation and booking of Alice and her crew—she's backed by bassist Warren Pasek and drummer Cliff Johnson—has local promoters and bookers blinking.

It happened that fast. —RON

Toronto Station Airs Dixie Bash

Toronto—The first Dixieland concert by local musicians was aired for an hour over station CJBC here last month. The session was put on by that station's 1010 Swing Club and the leader, trumpeter Trump Davidson, used a group of men from his big band at the Palace Pier—George Guerette, trombone; Morris Zene, tenor; Cokey Campbell, clarinet; Hervey Silver, piano; Dick O'Toole, guitar; Bozo Weiner, bass; and Jimmy Paul, drums.

The enthusiastic audience and equally excited listeners seem unanimously agreed that Davidson's driving trumpet and Zene's Eddie Millerish tenor could hold their own in any jam band in the States, and that the group could handily cut the bands that have been at Nick's in recent years.

—C. H. Clark

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TRADE TATTLE



(Shoot all up-to-date recording and publishing news, band and combo personnel and stuff to the Trade Tattle column, Down Beat, either 2415 RKO Building, New York City, or 1222 North Wilcox, Hollywood, Calif.)

PERSONNELS:

Trombonist Bill Schallen left the Artie Waner band at Leon & Eddie's to freelance... Floyd Hunt, vibre virtuoso and writer of *Fool That I Am*, added trumpeter Agnew Gary to make his combo a quintet. Unit, currently at Betty's Musical Bar, Gloucester, N. J., also includes Al McDonald, bass; Tommy House, guitar, and Clarence Hall, piano... Cliff Maizie, former Milliner and Rey bass trombonist, now in NYC attending Juilliard.

Milt Yaner, former JD saxist, now on the Jack Smith radio show, will shelve his career to manufacture plastic reeds... Matty Shiner, radio studio and theater pit trombonist, is rehearsing an 11-piece band for club work in Pittsburgh... Kai Winding-Red Rodney combo opened at Tootie's, Kansas City, for a month. Pre-opening changes included Billy Rule for Charlie Perry on drums; George Wellington for Al Haig on piano; Gil Brown for Clyde Lombardi, bass, and Gerry Mulligan in on baritone.

Gilberto Valdez, composer and arranger, has a band in rehearsal with Buddy Karboski, Billy Howell, trumpets; Howard Carlson, bass trombone; Fred Rosco, Al DeJoseph, altos; Stewey McKay, Frank Salto, tenors; Jack Rosenmerkel, bass; Don MacLean, drums; Ernie Bloch, piano; Rodriguez Vincent, bongos; Jose Emilio, conga drums... Joe Agiora, tenor, switched from Shorty Sherock to Buddy Moreno... The Town Criers, last with TD, slated to go on their own, adding three more to the group for dance and comedy routines. Gordon and Lucy Ann Polk are soloists in the outfit.

Ray Eberle played a brief run at NYC's Roseland ballroom with a lineup including Al Muller, Bob Bonsang, trumpets; Don Cavanaugh, Al Gibson and Bob Quatsoe, tenors; Murray Berne and Harry Poole, altos; Buddy Lowell, drums; Ted Prashina, bass; Billy Maxted, piano; Julie Hewitt and the leader, vocals... Snub Mosely band at the Shangri-La, Astoria, Long Island, consists of Bobby Carroll, trumpet; Willard Brown, alto; Abe Baker, bass; Tommy Benford, drums; Clarence Johnson, piano, and Mosely, trombone... Red Benson, former Barnet trombonist, threw in the towel and has switched to the insurance game.

Ina Ray Hutton roster, prior to her NYC Latin Quarter stint, comprises Harry Robinson, Buddy Ptacker, Ziggy Schatz, trumpets; Ray Nowick, Julie Rubin, trombones; Ralph Kemp, Al Feldman, altos; Bill Petro, tenor; Marty Flax, baritone; Al Waslohn, piano; Sonny Igoe, drums; John Tenuto, bass; Kemp, Waslohn, Marty Album, arrangers... Dardanelle trio wound up its Madison hotel engagement, with pianist Ira Brant now holding forth and using Sandy Block, Dardanelle bassist, and Danny Prine, drums, on his

Att: Dr. Kinsey

St. Petersburg, Fla.—The following item, concerning a college critic, is reprinted in its entirety from Frank Hurley's column in the *Independent*, a local daily: "Sometimes his comments and opinions become brutal. Once he suddenly interspersed his copy with the observation that singer Carmen Lombardo had lost her voice due to a cold." It couldn't have happened to a nicer young lady at any rate.

They Holiday In Jackson Heights



New York—These boys from Russ Morgan's and Lew Sherwood's band spend their day off jamming at the Bull Fiddle, popular musicians' hangout in Jackson Heights. Trumpeter Tommy Thunen and pianist Al Sutton are with Morgan, while brush man Herb Ross is with Sherwood.

Sunday sessions... Francis Palmer, bass, switched from Payson Re at the Plaza (NYC) to Chauncey Gray ork at El Morocco. George Shaw, ex-George Paxton, replaced Palmer.

Marty Napoleon, pianist-vocalist formerly with Barnet, Auld and Krupa, now at the Oval Bar, Newark, N. J.... Drummer Bob Weingarten left Mike Durso's Copacabana band in NYC to join Alvy West at the Edison hotel. Al Casimento, guitar, also with Alvy... Tony Faso in on trumpet with Mike Durso.

Johnny Napton, former Berigan, TD, and Savitt trumpeter, put a band in rehearsal in NYC March 22... Joe Pamela, voted the "hottest man in Harvard" by undergrads there in '42, now back at the college after serving in the navy, heading a bop outfit. Pamela plays clarinet... Ex-TD trumpeter Frank Woolley has built a jobbing band in L. A. to work Mondays at Slapsie Maxie's, including trumpets—Arthur Atwell (ex-Barnet), Tommy Jones, and Joel Duroe; saxes—Claude Lakey (ex-James, Miller), Francis Polifroni (ex-James), Benny Davis (ex-JD, Kenton), and Max Walter (ex-Rey); bass, Sam Chiefetz (ex-TD); drums, Ray Toland (ex-JD), and piano, Ted Reap.

Trumpeter Dave Nichols into Barnet brass section.

LOCATIONS:

Pinky Williams band into the Music Box, Bronx, N. Y.... Ben Ribble ork opened at Broadway Iceland... Artie Russell band into the Candee Club, Syracuse, N. Y.

Sid Hurwitz, pianist, suffering from an asthma condition, shifted to Cheyenne, Wyo., where he opened with the Three Majors at the Mayfair cafe. From Cheyenne combo goes to Las Vegas, Nev.... Hal McIntyre into the Carnival, Minneapolis, April 15 for two weeks... John Kirby at Stage Door, Milwaukee, through April 24.

Candy Candido into Ace Cains (L. A.).

RECORDS:

N. J. Hartford, former Capitol ad man, has been appointed head of public relations for Pan-American records... Independent disc distributors have been huddling in New York recently to stimulate sales and promotion on the labels they handle. Meetings have been held at Malverne Distributing Co., peddlers of Mercury and De Luxe platters. Portem Dist. Co., Melody Record Supply, Apollo Records, Muscraft, Le Mar Dist. Co., Major Dist. Co., Georgia Dist. Co. and Modern Record Dist. Co. have been represented at the meetings.

PUBLISHING:

Duke Niles switched to Regent music's Hollywood office... Frank Kelton has been appointed New York head for Freddy Martin's music company... Julie Styne and Sammy Cahn, song writers who did the Bway musical High

Button Shoes, penning another, *Rough And Ready*.

Nat Cohn, Gem records' prexy, has formed Click Music Publishing Co., as a subsidiary of Gem. Click will clear through BMI. L. A. leader Dick Peterson's *Windshield Wiper Song* is skedded for heavy flackery by a New York house.

MANAGEMENT:

Ork leader Jimmy Joy disbanded to become a booker with Mus-Art in Dallas, Texas. He'll double as leader of a club band... Bill Young, presently at home in Toronto, will return to the Alvin Rey fold as road manager as soon as the stringer re-em-barks on one-niters... Bill Burnham Jr. left Wm. Morris to become director of entertainment at the Biltmore hotel (NYC), to buy attractions for that and other hotels in the chain.

MISCELLANY: Hiram Johnson, dance promoter and brother of band leader Buddy, has joined the staff of publicist Jim McCarthy... Ork pilot Gordon Jenkins and composer Tom Adair head for NYC from Hollywood around July 1 to work on their Bway musical *Manhattan Tower*... Leon Bryant, brother of vocalist Joyce, getting raves for his vocals at Jack's in Vallejo, Calif.

Torme Dates Switch

Chicago—Mel Torme, whose stint at Hollywood's Cezar's was nixed when the spot was destroyed by fire last month, was booked into Detroit's Bowery April 3 for two weeks, following which he'll entrain for Los Angeles to begin shooting at MGM April 30 for his new picture. It's reported Mel will draw \$20,000 for his flick chore.

Formal Clothes SPECIALISTS

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Dubious Sarah Fan

New York—Sarah Vaughan may unwittingly be serving the police of Atlantic City as a means of capturing a burglar. A recent robbery at the Musical Center of Ben Heller, former Goodman guitarist, resulted in

the loss to the proprietor of, not only all the cash on hand, but the complete stock of Vaughan records, about 250 in number. Now, if the law can just locate an extreme Vaughan fan who doubles in robbery, they'll have their man.

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DIGGIN' the DISCS

with Tom

JAZZ

Nappy Lamare

South Rampart Street Parade
Mama Ines

Some wonderful men made this pickup date for Capitol: Eddie Miller, Matty Matlock, Doc Rando, Lou McGarity, John Best, Artie Shapiro and more—but it didn't quite come off. Rampart, a 10-inch condensation of the great Dixie march that Bauduc dreamed up and Bobby Haggart scored for the old Crosby band, is thin, uninspired and a travesty on the original. Even though this is small band jazz

Symbol Key

Top
Tasty
Tepid
Tedious

In contrast to the full Crosby complement, the result should have added up to much more, especially since so many of the old Crosby bunch were on hand to cut it. Mama is wonderful laughs to those who know the impish Nappy—a comic rumba with choruses to trumpet, tram and Nappy and a Lombardo rib at the end. (Capitol 15050)

Charlie Ventura

How High The Moon
Please Be Kind

Neil Hefti's score and the brilliant inventiveness of Ventura should have combined to make this a greater record than it is, but presenceless recording and a lack of precision in spots detract somewhat. Cholly gets the first of two on Moon and then bows out to a three (or four) trumpet unison which evolves into jam trumpet in the bridge. Ventura takes it out. Please is the old tune sung by Lilyann Carol in a Holiday (courtesy of Billie) mood. The side is mostly vocal and Ventura's tenor weaves in and out, plays unison and finally duos with the style-conscious Miss Carol. (National 7015)

Gene Phillips

Honky Tonk Train
Hey Lawdy Mama

Train, of course, is the old Meade Lux Lewis boogie, and the band arrangement is much like the old Crosby score, principally piano and rhythm. Pianist Lloyd Glenn plays it capably enough, but the whole side is too much on the order of a reissue of something you've heard before. Mama is a happy jazz, blues shout and has a contagion of

feeling similar to wax cut on the scene at jazz concerts. After leader Phillips' lively vocal, tenor and trumpet each get a couple on the usual blues chord sequence. (Modern Hollywood 20-572)

DANCE

Jimmy Dorsey

You Turned The Tables On Me
My Guitar

These are fairly pleasant sides even though meager in original ideas. Tables is dressed in a bounce arrangement and sung by Carol Scott. Guitar, a Ted FloRito ballad, gets baritone by Bill Lawrence. (MGM 10162)

Hal Derwin

One Dozen Roses
No One But You

Derwin's Kyserish businessman's bounce band displays a good ballroom oomp-cha beat on this coupling which spots Derwin's voice backed by his Hillers vocal group. No One, however, could have been improved by a less infantile trombone. Tricks—always tricks. (Capitol 502)

Xavier Cugat

It's Easy When You Know How
It Began In Havana

Cugat's soggy rhythm is no more effective than usual on these two L-A tunes. Easy is sung by Buddy Clark, who is apparently just an added starter on this waxing, and Havana is vocaled by Bob Graham. Although the tunes are respectively subtitled Guaracha and Rumba, you'd never know it from the beat they get. (Columbia 38135)

Jack Edwards

My Fair Lady
I Wish I Knew The Game

These are allegedly dance sides but they are actually almost strict vocals with the leader doing the honors. Edwards has a pleasing baritone voice despite a carelessness in some spots for intonation but the tunes are too commonplace to deserve higher than the accorded rating. (MGM 10161)

Gao Gurgel

Rio
Maxixe Carioca

Take away the samba-nized rhythm section in this Latin American band and it would sound much like a good commercial band from the States. These sides are well enough played but the should-be virile quality of the rhythm is lost through inept recording—as if it were ever there in the first place. Rio is apparently a Cu-

ban pop and Carioca is a novelty maxixe in samba tempo. Gao gets around pretty well on the 88. (Coda 5067)

Noro Morales

Stop 21
Noro In Rhumbaland
Mambo
Dengozo

The Morales beatfull rhythm section is at its slickest while backing up the in-the-cracks Cuban style of Noro's piano in Stop and Noro which are sextet sides. But it lacks definition in the full band sides not only on this second pressing but on most of the others I've heard. Morales is a fluent pianist in anybody's language and gets full opportunity to display his abilities on the two small band sides, but Mambo and Dengozo are L-A type originals and nothing very clever happens on either. (Secco 612, 558)

Pete Viera

A Thought In My Heart For You
I'm Taken Away By You
I Send You This Rose
What Is It

Pleasant vocadance sides by Chicagoan Pete Viera and his piano-organ-drums combo. All four are evidently original tunes and the business man's bounce style of the trio sets them off adequately. Viera plays about as good dining room piano as is to be found in the Windy city. (Rego 1030, 1031)

Claude Thornhill

Robbin's Nest
Just About This Time Last Night

Nest, a boppish style riffer authored in part by the frenetic I. Jacquet, gets a white-tie-and-tails kind of framing that probably surprised Illinois no end. This is Thornhill at his sparkling best, putting on exhibition one of the most precise and well rehearsed bands that ever was. Claude tinkles his way through the first 16, then gives it to the reeds. Follows a Fazola flavored clarinet, tenor at the bridge, and some biting ensemble before the take-out. Night sports a little less forceful than "Sunday Kind" of singing by Fran Warren and one of her finest sides to date, which is saying a lot. It must be the greatest kick in the world to sing on top of the kind of backing that the CT band makes with. (Columbia 38136)

Harry James

Beyond The Sea
All The Way

Bootless performances by the James band. Beyond is almost entirely vocal, with only 16 bars of the leader's horn for contrast. The noodling tenor behind the opening vocal is tasty but other than that nothing much happens. Way is an un-original, a riffer arranged by Ray Coniff, whose principal figure was swiped from Benny's old Lullaby In Rhythm. The first chorus carries clary interspersions and Harry plays the jazz on number two in a rodless Harmon mute—cozy enough, though it would have sounded better open horn. Corky's tenor is acceptable on the third chorus, but the last two ensembles are timeworn nothings. (Columbia 38134)

Skitch Henderson

Army Air Corps Song
When You're Smiling

The ordinarily spirited Air Corps Song gets strange handling by the Skitch band, and winds up as a very, very slow four-beat death march, so slow, in fact, that they barely squeeze in a chorus and a half on an almost full ten inch record. It's done cleverly enough, but it'll never inspire anyone to rush right out and enlist. Smiling has a so-so vocal, a modernish tenor and some of Henderson's 88 work. (Capitol 501)

Art Mooney

Baby Face
Encore Cherie

Baby is the inevitable follow up of Four Leaf Clover and will probably, like its predecessor, turn out to be popular juke box and disc jockey fare. It follows the identical pattern of Clover replete with bells, banjo and band vocal. Cherie is warbled by Bud Brees and isn't much of a tune to start with. (MGM 10156)

Benny Goodman

You Turned The Tables On Me
Give Me The Good Old Days

Oh well, Benny probably fig-

ures it's a good living. But brother how the mighty have fallen when the great man is reduced to accompanying: (1) girl singers; (2) male quartets. The only redeeming thing on Tables is a Sauterish sax background for Benny's melody solo. And there is no redemption whatsoever on the flipover, a tries-to-be humorous novelty side featuring male quartet (probably the Sportsmen), Mel Powell's nickelodeon piano and Benny's intentionally corny solo. (Capitol 15044)

Frankie Carle

Someone Cares

Laroo, Laroo, Lili Bolero

Two more vocal dance sides by pianist Carle's capable band. Someone is vocaled by Nan Wright while the reverse goes to Gregg Lawrence who does the side with assurance and a heck of a good baritone voice. (Columbia 38130)

SWING

Billy Butterfield

Can't Get Started
Flip Flop

It all depends on your point of view. Confirmed modernists will put Started in a class just short of Mooney's Four Leaf Clover, but to these din-weary, flatted-fifth-weary ears this is one of the most palatable bits of jazz that has been served up in lo these many. The guy who plays best in the Berigan-Armstrong tradition does a really workmanlike job with Bunny's best known vehicle, and revives, for the moment at least, the lost art of playing pretty notes. There are scores of them on this side, and they're played with the sincere feeling that comes only to one who has played as much and as varied types of jazz as has Billy. The reverse, an original by Butterfield and Mickey Carno, is incongruously a boppish thing and spots some a la Cootie style horn by the Butter-boy. Fine arrangements—wonderful trumpet. Get it. (Capitol 15047)

Charlie Barnet

Blue Lou
Juice Head Blues

The Mab's Lou just misses a three note rating due principally to the undistinguished solos which aren't at all up to par of this excellent arrangement. Trumpet, which gets progressively better, and just fair tenor share honors with a mite of guitar. Juice Head opens with waaay open saxes, Ellington style, and immediately gets into Art Robey's very funny, part-falsetto vocal. The words are earthy and he puts it across. (Apollo 1082)

Gene Krupa

After You've Gone
Dark Eyes

These are both reissues of notable Krupa wax; the first, Roy Eldridge's perennial get-off and the second, the best known trio side, which is mostly the tenoring of Charlie Ventura. Roy's After, although made a number of years after his old Vocallion of the same tune, and with infinitely better support from the hard riding Krupa gang, is not quite so polished nor inspired a performance as the original. However, it's still Eldridge and exciting Eldridge with many a fluent moment. Ventura's much played Eyes, which needs reviewing about as much as Kenton needs Carmen, still sounds rich in ideas and execution despite a tame piano and the Carnival of Venice take-out. (Columbia 38147)

VOCAL

The Ravens

Together
There's No You

The Ravens are a novelty vocal quartet with a lead man who is a sort of bass clef Billy Eckstine. It was a toss up as to whether these were "vocal" or "novelty." They're moderately entertaining. (National 9042)

Viola Watkins

Tonight You Belong To Me
Hey, Stop Kissin' My Sister

Miss Watkins sings like Nellie Lutchter, scats along with her (Modulate to Page 20)

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DIGGIN' DISCS

with Tom

(Jumped from Page 19)

own piano solo like Nellie and has the same type of light rhythmic backgrounds as the Capitol gal does. Only she doesn't do any of these things as well. If you're a Luther fan and don't mind carbon copies then git it. (Super 1052)

Peggy Lee

... Laroo, Laroo, Lili Bolero
... Talking To Myself About You
More of the same by the Lee-Barbour combination which gets progressively better through the years. The schmaltzy Laroo will probably be sweeping the country by the time this hits and Peggy sings it out front of her husband's rhumba background. The flute and guitar duo, by the way, is tasty. Talking, an above average tune, gets the usual vocal-first, then phrased ensemble, then guitar and vocal-out handling that is standard equipment with the happy couple. (Capitol 15048)

Dinah Washington

... Chevin' Woman Blues
... Pacific Coast Blues
The somewhat raspy, hard driving voice of Dinah is in its real element when shouting out just such slow blues as these. Lucky Thompson and a group of all stars back her up in superb fashion with a rockbound beat, instrumental fill ins and a number of top drawer solos by Lucky, Gene Porter and others. Wilbert Baranco's piano, by the way, shows as a much more gifted instrument than in his recent trio records for Black and White. (Apollo 396)

Art Lund

... It Was Written In The Stars
... What's Good About Goodbye
Lund is singing practically nothing but ballads these days and from this corner, at least, it makes sense, for he's far better a swooner than he ever was a rhythm singer. These are polished performances of excellent tunes, which applies to Thompson's orchestral backings as well as Art's singing. (MGM 10158)

Johnny Moore's Three Blazers

... Cold In Here
... Teresa
... Free Lancing' Again
... Groovy Movie Blues
The sittin'-on-your lap intimacy of the Cole trio is fairly well carbonized by these boys, but the infallible rule that the copy never quite equals the original still holds. Charlie Brown, whose vocals occupy never less than 50 per cent of each side, is doing better all the time but still sacrifices clarity of speech for exaggerated phrasings and simply isn't in a class with the King—yet. Groovy is the best side and the best vehicle for Brown who does get a nice beat in his vocalizing. The others are slow ballads. (Exclusive 1253, 1220)

The Starlighters

... Poinciana
... Next Time I Fall In Love
In my book this is just about the finest vocal group in the business. They get as nearly perfect a blend as is possible in multi-voice groups. Their intonation, even while jumping difficult intervals, is right on the beam. Their diction is faultless, and they jump or sing ballad style with equal facility. Poinciana is a perfect example of these qualities since the manuscripting ranges from sweet to beat. Next is a novelty bounce and gets the

The Way To A—

Hollywood—Here's a real record plug!

Rhythmtone records has announced that Jo Jo, a circus character who eats electric light bulbs, phonograph records and the like, from now on will eat only Rhythmtone discs.

same expert handling. Weston backs as usual. (Capitol 500)

Frank Sinatra

... We Just Couldn't Say Goodbye
... But None Like You
It takes a brave vocalist to forego the cover-up backing of a big orchestra in favor of a small group where the slightest imperfection in phrasing or intonation will stand up and shout for attention. But Sinatra does it on Goodbye with only rhythm in support and comes up with a side that for presence and intimacy is one of the best things he's done in months. None is a fine new tune by Noble (Ray?) with the conventional Stordahl backing for Frank. (Columbia 38129)

Dinah Shore

... Little White Lies
... Crying For Joy
Lies gets a coquettish and rather cute workout at the hands of Dinah with only a rhythm section in the background. Accordion catch-beats fill in the holes and the stomach Steinway gets a few bars between choruses. Crying is a mediocre tune which arranger Sonny Burke wasn't able to do much with. (Columbia 38114)

Chucho Martinez

... Bendicion
... Tu Sabes Bien
... Asi
... Para Que Sufras
... Baia
... Por Eso No Debes
Chucho who is a sort of Cuban Jean Sabin, only better, doesn't show to particular advantage on the first two couplings, but his intimate mashpash gets across in great fashion on the final waxing partly because of Morales' backing and partly because the tunes are better. These are romantic Latin Americana, four boleros, a waltz and a samba. Tu Sabes is the Anniversary Song with Spanish overtones. (Seeco 583, 521, 511)

Miguelito Valdes

... Lacho
... Adiosito
Valdes and the Morales band go together like Louis and Big Gate and if the gay caballero style of happy voice is your dish this is a better than average pressing. Lacho, rather commonplace, is an Afro but Adiosito is strictly made for Latin dramatics—Valdes rolls his r's enthusiastically and a little too often. (Seeco 520)

Joe Swift

... Don't Trust A Woman Blues
... Chicken Leg Chick
Both are medium tempo blues vocals, Woman sporting the more original lyrics and some good tenor fill ins. Swift has a big toned, gutty voice for blues shouting and knows how to use it. (Exclusive 1257)

Tommy Roberts

... Julie
... It's The Bluest Kind Of Blues
Roberts' bag of tricks includes an occasional punchy, jerky phrasing affectation that isn't very compatible with ballad singing. He has a big voice though and a virility of conception. (MGM 10159)

Mary Ann McCall

... Trouble Is A Man
... Butter And Egg Man
Mary Ann's voice is thin on Wilder's Trouble and aside from a delightfully phrased piano 16 this is an unproductive side. Butter, with Ralph Burns' bop framing and a good bounce tempo, is much better. The lady gets the first, tenor, piano and guitar split the second, and Miss McCall finishes it out with a little scatting thrown in for laughs. (Columbia 38131)

NOVELTY

The Three Kings

... Caravan
... Lonesome Without You Dear
For an accordion-organ style trio the Kings get some interesting things done in their fast arrangement of the Tizol tune. The accordion work is particularly energetic and full of ideas. Lonesome, a ballad by the leader, W. Barnard, is a pleasant but unoriginal tune which gets a little

Ike Carpenter Inked By GAC

Hollywood—The year-old Ike Carpenter band grabbed a cherished first when band manager Hal Gordon sold the infant crew Easter week to Bob Murphy to open the ballroom season at Balboa beach. Although under a tentative MCA binder, Gordon found the agency slow in pushing the deal so cut out and booked the date himself. Then signed with GAC.

The band opens April 9 at the Avodon where it will stay for ten days. Crew recently added the Moon Misters, a three-man vocal team.

too "Three Sunish" for these ears. (Seva 2006)

Red Ingle And The Natural Seven

... Cigarettes, Whiskey And Wild Women
... Pearly Maude
More out-of-phase satirical corn by Ingle's Marauders. Cigarettes, a takeoff on old time saloon singing, has some good laughs, particularly from the drunk who wants to hear Tim-tayshun. Pearly Maude, a combination of Sing To Me Of Love and Jolie Blonde strains too much for laughs and hence doesn't get them. (Capitol 15045)

Tex Williams

... Artistry In Western Swing
... Happy Birthday Polka
This is an unemulsified mixture of Kentonesque progressivism and cowboy style jazz concocted by Stan himself, and even though it's tongue in cheek novelty stuff (they say not) it doesn't add up to anything but babble, despite the impressive list of Capitolmen who made the date with Williams. The principal theme is Kenton's Artistry. Flipover is more typical of Tex and more becoming. (Capitol 40095)

Rev. Kelsey's Congregation

... Little Boy
... Hide My Soul
Someone, I guess, sneaked a mike in on the Rev. Kelsey one Sunday morning and recorded a part of a real honest to gosh Negro revival meeting beginning with the preacher's narrative and continuing on through slam bang, handclapping, Halleluiah and whatnot of the hymnal. It's a little serious, a little humorous and as earthy as you can get. Reverse is pretty awful choir singing. (Super 1057)

Mabel Scott

... Good Lookin' Fella
... When Did You Leave Heaven
Fella is a blues romp and Mabel digs her way through with verve, elan and a fine feeling for rhythm. The tenor and trumpet choruses are good, too. Her constant sliding from note to note on Heaven gets awfully monotonous. (Exclusive 1190)

CONCERT

Macklin Merrow

... La Bamba De Vera Cruz
... Beyond The Sea
Merrow is the resourceful conductor of MGM's house orchestra, which well rehearsed, full bodied unit is shown to good advantage on this coupling. Bamba is a rollicking concert novelty, characterized by brilliant use of dynamics and change of pace. Beyond The Sea (Le Mer), the flowing opus of Trenet's, is all strings and highly palatable mood music. (MGM 30068)

Paul Weston

... Etude
... My Moonlight Madonna
The principal characteristic of Weston's stuff is good taste, somewhat of a rarity these progressive days. This latest concert style platter is more of the same unostentatious music. Etude is from Opus 10, No. 3 in E Major by Chopin and spots his lush strings in an effective but slightly monotonous manner. Madonna is similarly constructed but offers more in the way of varied tone color and dynamics. Weston's unobtrusive yet sharply defined rhythm section is always one of the standout features of his music. (Capitol 15049)

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Agnew, Charlie (Paradise) Chicago, b
Allen, Barclay (Ciro's) Hwd., nc
Anderson, Cat (Savoy) NYC, Out 4/7, b
Anthony, Ray (Ansley) Atlanta, 4/14-
5/11, b
Arnaz, Desi (Harem) NYC, Out 4/15, nc
Arnold, Murray (Schroeder) Milwaukee,
Out 4/19, h

Back, Will (Melody Mill) Chicago, Out
6/25, b
Banks, Dave (The Pit) Jackson, Tenn.,
nc
Barker, Buzzy (Sons) Bound Brook, N. J.,
Out 5/30, b
Bardo, Bill (Arcadia) NYC, b
Barron, Blue (Carnival) Minneapolis, 4/29-
5/12, nc
Bass, Count (On Tour) WM
Bean, Carl (On Tour) MCA
Becker, Denny (Skyview) Denver, b
Benedict, Gardner (Netherland Plaza) Cin-
cinnati, h
Benete, Tex (RKO) Boston, Out 4/8, t;
(State) Hartford, 4/9-11, t; (Earle)
Philadelphia, 4/12-18, t
Berkey, Bob (Prom) St. Paul, Out 4/10, b;
(Blue Moon) Wichita, 4/16-5/2, b
Bischof, Don (Commodore Perry) Toledo, b
Bicknell, Max (On Tour) FB
Bishop, Billy (Schroeder) Milwaukee, 4/20-
5/10, h
Blue, Bobby (Bank) Ely, Nev., nc
Bolton, Vaughn (NCO) Fort Riley, Out
5/30
Brandon, Henry (State-Lake) Chicago, t
Brandwynne, Nat (Palace) San Francisco,
4/8-5/19, h
Brandwynne, Nat (On Tour) MCA
Brennan, Morrey (Post & Paddock) Louis-
ville, Ky.
Brooks, Randy (On Tour) GAC
Brown, Les (On Tour) MCA
Bussie, Henry (Lafayette) Springfield, Ill.,
4/16-22, nc; (Palladium) L.A., 4/27-
5/31, b
Byrne, Bobby (On Tour) GAC

Calloway, Cab (Strand) NYC, 4/16-5/6, t
Carle, Frankie (Carnival) Minneapolis, 4/8-
14, nc; (Albee) Cincinnati, 4/22-28, t
Carlyle, Russ (On Tour) MCA
Cavallaro, Carmen (Chase) St. Louis, Out
4/7, h
Clancy, Lou (Dallas) Texasians, Tex.,
Chicago, 4/23-29, nc
Clarke, Buddy (El Morocco) Montreal, nc
Clinton, Larry (On Tour) GAC
Clute, Freddy (St. Anthony's) Johnstown,
N.Y., Out 5/1, b
Coleman, Emil (Waldorf-Astoria) NYC, h
Cooper, Mel (Flame) Duluth, Minn., b
Cotter, Tommy (Lambert's) Lowell, Mass.,
b
Courtney, Del (Lake Club) Springfield,
Ill., Out 4/8, nc
Cugat, Xavier (Capitol) NYC, 4/15-5/12, t
Cummins, Bernie (Muehlebach) Kansas
City, 4/26-5/25, h

Devine, Gene (Armory) Lansing, Mich., b
Dorsey, Tommy (On Tour) MCA
DiPardo, Tony (Schroeder) Milwaukee,
4/20-5/9, h
Donahue, Al (Totem Pole) Auburndale,
Mass., b
Donahue, Sam (Apollo) NYC, 4/9-15 t
Drake, Charles (Terrace) Lake City,
Minn., b
Dunham, Sonny (Deshler-Wallick) Colum-
bus, O., Out 4/25, h; (Joy Land) Lex-
ington, Ky., 4/30-5/6, b

Eberle, Ray (Roseland) NYC, Out 4/14, b
Ellington, Duke (Apollo) NYC, Out 4/8, t
Ennis, Skinny (Palmer House) Chicago,
Out 5/25, h
Everette, Jack (On Tour) MCA
Featherstone, Jimmy (Trocadore) Evans-
ville, Ind., Out 4/15, nc
Ferguson, Danny (Robert Driscoll) Corpus
Christi, Tex., h
Fields, Herbie (Sherman) Chicago, Out
4/22, h
Fields, Shep (New Yorker) NYC, Out
5/4, h
Fikes, Dick (Westwood) Little Rock, Ark.,
nc
Fina, Jack (Lakeside Park) Denver, 4/14-
27, b
Fisk, Charlie (Ansley) Atlanta, Out 5/13, h
Fitzpatrick, Eddie (Jantzen Beach) Port-
land, Ore., In 4/10, b
Foster, Chuck (Stevens) Chicago, h
Fraser, Jacques (China Doll) NYC, nc

Garber, Jan (Biltmore) L.A., h
Gillespie, Dizzy (On Tour) MG
Glidden, Jerry (Congress) Chicago, h
Gibson, Erskine (On Tour) MG
Gomez, Iroquois Gardens Louisville, Ky.,
nc
Grant, Bob (Versailles) NYC, h
Grant, Wayne (Casa Loma) St. Louis, Out
4/8, b; (Trocadore) Evansville, Ind.,
4/16-29, nc

Hampton, Lionel (Adams) Newark, 4/15-
21, t; (Howard) Washington, 4/23-29, t;
(Royal) Baltimore, 4/30-5/6, t
Hawkins, Erskine (On Tour) MG
Hayes, Sherman (Peabody) Memphis,
4/26-5/15, h
Haynes, Eric (Colgate Aud.) Jersey City,
N.J., Out 5/20
Heatherton, Ray (Wardman Park) Wash-
ington, h
Heidt, Horace (RKO) Rochester, N.Y.,
4/15-21, t
Herbeck, Ray (Martinique) Chicago, 4/8-
5/12, r
Higgins, Dale (Spanish Terrace) Edwards-
burg, Mich.
Hill, Tiny (On Tour) ABC
Howard, Eddie (Aragon) Chicago, Out
5/23, b
Hudson, Dean (Club 86) Geneva, N.Y.,
Out 4/17, nc; (Pier) Galveston, Tex.,
4/22-28, b
Hutton, Ina Ray (Adams) Newark, 4/8-14
t

International Sweethearts (On Tour) ABC
Jacquet, Illinois (On Tour) MG

Deadline for band listings for the
April 21 issue is April 5. Send
opening and closing date and name
and location of job to Band Routes,
DOWN BEAT, 203 N. Wabash, Chi-
cago 1, Illinois. One-niters cannot
be listed.

Jahns, Al (Claridge) Memphis, Out 4-22, h
James, Harry (Aragon) Ocean Park, Cal.,
b
Johnson, Bill (On Tour) ABC
Johnson, Buddy (On Tour) MG
Jones, Spike (On Tour) MCA
Jurgens, Dick (Pennsylvania) NYC, Out
4/17, h

Kassel, Art (Blackhawk) Chicago, Out
5/24, r
Kaye, Sammy (On Tour) GAC
Kenton, Stan (Radio City) Minneapolis,
4/23-29, t
King, Henry (On Tour) MCA
Kirk, Andy (On Tour) ABC
Krupa, Gene (Click) Philadelphia, Out
4/10, r; (Kovaks) Washington, 4/11-15,
nc
LaBrie, Lloyd (On Tour) GAC
Lane, Ernie (Lake Shore) Lake Arthur,
La., nc
Lawrence, Elliot (On Tour) GAC
Leighton, Bob (Pla-Mor) Kansas City,
4/8-24, b
Levant, Phil (On Tour) Mus-Art
Lewis, Ted (Mapes) Reno, Out 4/14, h
Lombardo, Guy (Ambassador) L.A., 4/13-
5/10, h
Lombardo, Victor (On Tour) GAC
Long, Johnny (On Tour) GAC
Lopez, Vincent (Taft) NYC, h
Luneford, Jimmie (Paradise) Detroit,
4/16-22, t

Martin, Freddy (St. Francis) San Fran-
cisco, Out 5/31, h
Masters, Frankie (On Tour) MCA
McCooy, Clyde (On Tour) Mus-Art
McIntyre, Hal (Carnival) Minneapolis,
4/15-28, nc
McKinley, Ray (Roosevelt) New Orleans,
Out 4/13, h; (Adams) Newark, 4/22-
28, t; (State) Hartford, 4/30-5/2, t
Millard, Lucky (On Tour) MG
Monroe, Vaughn (Strand) NYC, t
Mooney, Art (Albee) Cincinnati, 4/15-21,
t; (RKO) Dayton, O., 4/22-28, t;
(Palace) Cleveland, 4/29-5/6, t
Morgan, Rudy (Terra Plaza) Springfield,
Ill., 4/19-25, nc
Morton, Ray (Blackstone) Chicago, h

Ochart, Kiki (Congress) Chicago, h
Oleka, Joseph Carl (Laurel Hill) Hazleton,
Pa., nc
Oliver, Eddie (Mocambo) Hwd., nc
Olson, George (Edgewater) Chicago, Out
4/8, h
Olson, Jack (Chin's) Cleveland, r
Opitz, Bob (Continental) Cleveland, r
Overend, Al (Skyline) Billings, Mont., nc

Palmer, Jimmy (Bill Green's) Pittsburgh,
Out 4/17, nc
Pastor, Tony (Meadowbrook) Cedar Grove,
N.J., 4/27-5/10, cc
Pearl, Ray (Music Box) Omaha, 4/13-26, b
Pettit, Emilie (Statler) Washington, h
Phillips, Teddy (Trianon) Chicago, 4/6-
5/30, b
Pieper, Leo (Donahue's) Mountain View,
N.J., nc
Ponds, Ray (On Tour) FB
Prima, Louis (Meadowbrook) Cedar Grove,
N.J., cc

Ragon, Don (Grande) Detroit, 4/7-27, b
Raye, Charley (Del Rio) San Pedro, Cal.,
Out 4/28, nc
Raymond, Ollie (Tropics) El Paso, Tex.,
Out 4/19, nc
Reed, Tommy (Peacock) Jacksonville, Fla.,
nc
Reichman, Joe (Ambassador) L. A., Out
4/12, h
Reid, Don (Music Box) Omaha, Out 4/11,
b; (Prom) St. Paul, 4/13-5/4, h
Rich, Buddy (Paramount) NYC, Out
4/13, t
Robbins, Ray (Oh Henry) Willow Springs,
Ill., b
Robinson, Bob (Bar-Bar-O-Bar) Elkhart,
Ind., nc
Roman, Wally (McGlyn's) Elizabeth,
N.J., nc
Ruhl, Warner (Cleveland) Cleveland, Out
4/28, h
Russell, Luis (Paradise) Detroit, 4/9-15, t

Sanders, Joe (On Tour) Mus-Art
Sandifer, Sandy (Skyliner) Fort Worth,
Tex., nc
Sands, Carl (Oriental) Chicago, t
Savitt, Jan (Flamingo) Las Vegas, Nev.,
Out 4/28, h
Sherwin Twins (Sunnyside) NYC, b
Snyder, Bill (Dargatzis) Corpus Christi,
Tex., Out 4/18; (Baker) Dallas, In
4/19, h
Spivak, Charlie (Palladium) Hwd., Out
4/26, b
Stabile, Dick (Slapsy Maxie's) Hwd., nc
Staulcup, Jack (Spur Inn) Karnak, Ill.,
Out 6/11, nc
Steele, Ted (Essex House) NYC, h
Stephens, Chuck (On Tour) MG
Stone, Eddie (Belmont Plaza) NYC, h
Straeter, Ted (St. Regis) NYC, h
Strong, Benny (Peabody) Memphis, Out
4/24, h
Sudy, Joe (Bismarck) Chicago, h
Sullivan, John (Melody Lane) Houston,
Tex., nc

Tappero, Tappie (It Club) El Cerrito, Cal.,
Out 6/11, nc
Thornhill, Claude (Strand) NYC, Out
4/15, h
Traynon, Dolph (Shore Road Casino)
Brooklyn, N.Y., nc
Valdes, Miguelito (On Tour) WM
Venuti, Joe (Holiday) Springfield, Ill., Out
4/22, nc

Waples, Buddy (Last Frontier) Las
Vegas, h
Wayne, Phil (Carlton) Washington, h

Wasson, Hal (Riviera Dinner Club) Cor-
pus Christi, Tex., nc
Weems, Ted (Lake Club) Springfield, Ill.,
4/9-15, nc
Well, Lawrence (Roosevelt) NYC, Out
5/9, h
Wilde, Ran (Baker) Dallas, Out 4/18, h
Winslow, George (Blue Moon) Wichita,
Out 4/8, h
Williams, Griff (Mark Hopkins) San Fran-
cisco, Out 4/19, h

Young, Marshall (Roseland) NYC, 4/15-
5/12, b
Zabach, Florian (Palmer House) Chicago,
Out 4/14, h; (Plaza) NYC, In 4/15, h
Zarnow, Ralph (KCBV) Des Moines, Ia.

Combos

Abbey Trio, Leon (Harry's) Chicago, cl
Allen, Red (Savoy) Boston, b
Alma, Marty (Palladium) NYC, b
Armstrong, Louis (Blue Note) Chicago,
Out 4/11, nc; (Orchid) Springfield, Ill.,
4/13-26, nc
August, Jan (Warwick) NYC, h

Bandini, Al (Pastor's) NYC, nc
Banks, Billy (Diamond Horseshoe) NYC,
nc
Barattini, Bill (French Casino) New Or-
leans, nc
Bechet, Sidney (Jazz Ltd) Chicago, nc
Bennett, Larry (Ft. Wayne) Detroit, Out
5/6, h
Broome, Drex (Blue Spruce) Colorado
Springs, Colo., r

Calvert's Headliners, Bud (Playhouse)
Kansas City, nc
Casey Trio, Al (Astoria) Baltimore, Out
4/8, nc
Cassato Quartet, Sam (Aurora) Aurora,
Ill., h
Carnegie Trio, Page (Forest Park) St.
Louis, Out 4/29, h
Chittison, Herman (Ciro's) NYC, nc
Colbert, Melrose (Village Vanguard) NYC,
nc
Cole Trio, King (Regal) Chicago, 4/9-15,
t; (Orpheum) Omaha, 4/16-22, t; (Radio
City) Minneapolis, 4/23-29, t; (Lake
Club) Springfield, Ill., 4/30-5/6, nc
Condon, Eddie (Condon's) NYC, nc

Davis, Eddie (Largo) NYC, nc
Davis, Johnny (Scat) (Rigide) Calumet
City, Ill., Out 4/22, nc
De Carlo Trio, Jimmy (De Luxe) Miami,
Fla., Out 1/6, nc
Denay Sextet, Frank (Charlie's) NYC, nc
Deutsch, Emory (Rite-Carlton) NYC, h
Dolan, Bernie (Largo) NYC, nc
Downs, Evelyn (Club 66) NYC, nc
Dunn, Michael (Biltmore) Dayton, O., In
4/11, h
Erisco, Michael (Cabana) NYC, nc

Furson, Roger (78 Club) NYC, nc
Evans, Doc (Bee Hive) Chicago, nc
Evans, Pete (Terrace) East St. Louis, cl
Felice Quartet, Ernie (Ambassador) L.A.,
h
Font, Ralph (La Martinique) NYC, nc
Fottine, Larry (Ches Voo) Philadelphia,
Pa., nc
Four Jills of Jive (Crown Propeller) Chi-
cago, Out 4/12, nc
Four Naturals (Terrace) Lake City, Minn.,
nc
Four Tons of Rhythm (DePhillips) Des
Moines, nc
Four Tunes (On Tour) MG
Four Variations (Frenchie's) Okauchee,
Wis., cl

Gallo, Frank (Club Maxim) Bronx, N.Y.,
nc
Garner, Errol (Three Deuces) NYC, nc
Golden Gate Quartet (Ruhan Bleu) NYC,
Out 4/25, nc
Gomez, Albert (Chateau Crillon) Philadel-
phia, h
Gonzalez, Leon (Town Casino) Chicago,
h
Gray, Chauncey (El Morocco) NYC, nc
Greco, Buddy (Edison) NYC, Out 4/21, h
Guarnieri, Johnny (St. Regis) NYC, h

Hall, Edmund (Cafe Society Downtown)
NYC, nc
Hardy, Buster (Ebony) NYC, nc
Harlowe, Buddy (Latin Quarter) NYC, nc
Harmonicks (Chase) St. Louis, 4/9-29, h
Hayes, Edgar (Say When) San Francisco,
Out 4/27, nc
Heft, Neal (Angelino's) Santa Monica,
Cal., nc
Heller, Benny (Seaside) Atlantic City,
N.J., h
Herron, Joel (Plaza) NYC, h
Hoffman Trio (Gully's) Bowling Green,
Ky., nc
Hoffman Four, Ray (Crystal Inn) Bakers-
field, Cal.
Hopkins, Claude (The Place) NYC, nc
Humbles, Eddie (Fireside) Muncie, Ind.,
nc
Hunt, Floyd (Betty's) Clouster Hgts.,
N.J., nc
Hyams, Margie (Three Deuces) NYC, nc

Ingle, Red (Casbah) L.A., nc
Ink Spots (Florence Gardens) L.A., Out
4/11, nc; (Palomar) Vancouver, B.C.,
4/12-5/1, nc
Jenkins, Duke (Ron Roi) Canton, O., Out
4/10, nc
Jordan, Louis (Paradise) Detroit, 4/30-5/6,
t
Kaahue (Kaye) Trio, Mary (Jai-Lai)
Columbus, O., In 4/6, nc
Keyes "88" (Onyx) NYC, nc
Kirby, John (Stage Door) Milwaukee, Out
4/11, nc

Lee Quartet, Lila (VFW) Hopkinsville,
Ky., nc
Lesko, Johnny (Weismantel's) Jamaica,
N.Y., nc
Lewis, Saddy (Downbeat) Boston, Out
4/14, nc; (Royal) Baltimore, In 4/16, t
Little Sams And Lee (Crown Propeller)
Chicago, 4/13-5/10, nc

Machito (Roadside) Brooklyn, N.Y., nc
Magic Notes (Hickory House) NYC, nc
Manners, Bob (Chateau Crillon), Philadel-
phia, h
Maples Stardusters, Earl (Amvets) Peoria,
Ill.
Martin Quintet, Tubby (Carnival) Nor-
folk, Va., nc
Math, Lou (Racquet Club) Palm Springs,
Cal., Out 4/9, nc
McGuire, Betty (400 Club) Dodge City,
Kans., Out 4/19, nc

Capsule Comments

Chicago—Motivated no doubt by a deep guilt complex, four of this city's (and the nation's) leading jocks fronted a fast two week package at the State-Lake theater, featuring Mel Torme, Ella Fitzgerald, Lee Monti's Tu Tones, Herbie Fields' sextet and the spinners: Dave Garraway (WMAQ), Linn Burton (W-everything); Eddie Hubbard (WIND), and Ernie Simon (WJJD).

Plaudits to Al Borge, whose idea the affair was, and stinkweed to platter plot Simon, whose just plain dirty routine loused up what could have been a striking finale. Each whirler introduced a star, with Burton opening (w/homeyness in abundance) with the Tu Tones, a novelty two-accordion, guitar, bass team whose Chinatown and Rose Murphy imitations broke up the house.

Garraway seconded, brought on with a Mortimer Snerd theme (to emphasize the big man's ponderosity), introducing Ella, who was, of course, forced into Lady Be Good and a bop My Baby Likes To Be-Bop, hampered by three valiant brass who just

Melino (Iceland) NYC, nc
Mel-O-Aires (Clover) Detroit, Out 4/11,
cl
Miles, Billy (Dan Healey's) Union City, N.J., nc
Mills Brothers (Paramount) NYC, t;
(Albee) Cincinnati, 4/29-5/5, t
Monte, Mark (Plaza) NYC, h
Mooney, Joe (Dome) Minneapolis, cl
Moore's Three Blazers, Johnny (Bengasi) Washington, Out 4/15, nc; (Apollo) NYC, 4/16-22, t; (Astoria) Baltimore, 4/23-29, nc
Morales, Nuro (China Doll) NYC, nc
Morgan, Duke (Pleasure Club) Lake Charles, La., nc
Morgan, Lou Mel (Wells) NYC, Out 4/13,
h
Mosley, Snub (Shangri La) Astor, L.I., N.Y., nc

Novelites (Kentucky) Chicago, cl
O'Brien And Evans (Schafaree) South Bend, Ind., cl
Olman, Val (La Martinique) NYC, nc
Osborne, Mary (Dixie) NYC, h
Otis, Hal (Oliver) South Bend, Ind., h
Paris, Norman (Ruhan Bleu) NYC, nc
Parker, Charlie (Three Deuces) NYC, nc
Parker, Don (Leland) Aurora, Ill., h
Perito, Nick (Commodore) NYC, h
Perviance, Don (Cotner Terrace) Lincoln, Neb., Out 4/24, h

Ramirez, Ram (Wells Music Bar) NYC, nc
Reader, Charles (Pierre) NYC, h
Rubble, Ben (Iceland) NYC, nc
Richter, Charlie (Inn) Sea Girt, N.J., nc
Rollini, Adrian (Piccadilly) NYC, h
Roth Trio, Don (Plantation) Kansas City, nc

Schenk Sextet, Frankie (Showboat) Orange, Tex., Out 4/17, nc; (Magnolia) Ft. Walton, Fla., nc
Scott Raymond (Rag Doll) Chicago, nc
Sirey, Larry (Ambassador) NYC, h
Smith Quartet, Tony (The Whip) Chicago, Out 5/2, nc
Smith, Tab (On Tour) MG
Strutini Sam (19th Hole) NYC, nc
Stuart, Al (Checkerboard) Norfolk, Va., nc
Sugonix Sextet, Kenny (Post 50) South Bend, Ind., nc
Sunsetters (Valencia) Cheyenne, Wyo., nc
Sutton, Ralph (Jimmy Ryan's) NYC, nc

Three Suns (Club 86) Geneva, N.Y., Out 4/9, nc; (Warwick) NYC, h
Top Hats (Puella's) Chicago, nc
Travers, Vincent (Latin Quarter) NYC, nc
Tunemixers (Victor's & Roxie's) Oakland, Cal., nc
Turner, Bill (Spa) Chicago, nc

Vagabonds (Harem) NYC, In 4/15, nc
Ventura, Charlie (Mayfair) Kansas City, 4/12-25, nc
Vera, Joe (Sky Club) Chicago, nc
Vonne Vere Trio (Sky Club) Battle Creek, Mich., nc
Wallace, Cedric (Village Vanguard) NYC, nc
Warren, Ernie (Stork Club) NYC, nc
West, Alvy (Edison) NYC, h
White, Winston (Tony's) Birmingham, N.C., nc
Wiggins, Eddie (Jump Town) Chicago, nc
Williams, Cootie (Bengasi) Washington
4/9-22, nc
Williams, Pinky (Music Box) Bronx, N.Y., nc
Wyatt & Taylor (Royal Roost) NYC, nc

Young, Lester (On Tour) MG
Boyer, Lucienne (Blackstone) Chicago, Out 4/22, h
Brisson, Carl (Versailles) NYC, Out 5/18, nc
Burfield, Billy (Nick's) NYC, nc
Carlisle, Una Mae (Ebony) NYC, nc
Carpenter, Thelma (On Tour) MG
Churchill, Savanna (On Tour) MG

couldn't "doink" like the Herds-men. Reliable David didn't stone the Goliath audience with his off-stage shot routine, now a commonplace Garraway concert-ism.

Hubbard sang (?), but showed amazing stage presence. The clean cut Eddie brought on Herbie Fields who, by virtue of tremendous sincerity, an amazing guitarist, and a lightning tempoed Flying Home managed to snare the sole beg-off line in the show.

Simon did his bawdy best to dull Torme's performance (Mel had to follow the burlesque), but didn't. Torme played drums, and well.

Finale, a three-way bop-scat thing between Ella, Mel and Herbie, was built around Four Leaf Clover. Which was the end for this kid in more ways than five.

—ted

New York—While the Paul Ash boys sat idly by on a hidden bandstand behind Art Mooney's drummer, the Irishman and his four leaf clovers took charge of the Roxy theater stage for almost all of the flesh show, accompanying Betty Bruce through her tap routines, giving Al Bernie what little support he needed and turning in a good account of themselves as an entertainment quantity in five selections. Mooney himself proved to be a quite capable master of ceremonies. Baby Face, successor to Four Leaf Clover, rated a bigger reception from the audience, but biggest applause getter was his Blue Bird Of Happiness, aided by the Roxy choral group. His recorded Big Brass Band From Brazil was a good closer, just as it is in the show for which it was written, Angel In The Wings. Gall Sisters cavort through a few tunes. Sabre Dance wasn't needed. Been done too much in Bway theaters. All in all, tho', Mooney did well for himself.

—jeg

New York — Ginnie Powell turned up as a single at Cafe Society Downtown. A looker, she showed off her pipes to best advantage on Stormy Weather, more ideal for her throaty delivery than some lighter stuff. Arrangements by hubby Boyd Raeburn get credit for an assist in the debut of this former ork vocalist who should hold her own henceforth as a single tho' it's even dough she'd go back to Boyd's band microphone should he reorganize.

Timmie Rogers, Negro comic, was the show stopper at Cafe Society with a raft of special song material.

—jeg

Hollywood — Conductor Frank DeVoi is packing a series of local one-niters and college dates for his 23-piece crew. Opening date was a UCLA hop April 3 at Casino Garden. MCA is handling.

Damone, Vic (Club 86) Geneva, N.Y., 4/11-17, nc
Eberle, Bob (Olympia) Miami Beach, 4/7-13, t
Eckstine, Billy (Paradise) Detroit, 4/16-22, t
Fiske, Dwight (Chapman Park) L.A., Out 5/10, h
Fitzgerald, Ella (Copa Club) Pittsburgh, Out 4/10, nc
Forrest, Helen (Club 86) Geneva, N.Y., Out 4/11, nc
Green, Mitzi (Chase) St. Louis, 4/9-22, h
Greene, Viviane (Brass Rail) Glendale, Calif., Out 4/7, nc
Guizar, Tito (Waldorf-Astoria) NYC, 4/15-5/12, h
Hildegarde (Belvedere) Baltimore, Out 4/22, h
Kay, Beatrice (Harem) NYC, 4/18-5/15, nc
Laine, Frankie (Harem) NYC, 4/18-5/15, nc
Lewis, Meade Lux (Sherman) Chicago, Out 4/22, h
Liberace (Radisson) Minneapolis, Out 4/13, h
Lutcher, Nellie (Kiel) St. Louis, 4/11-17; (Paradise) Detroit, 4/23-29, t; (Kovaks) Washington, 4/30-5/6, nc
Powell, Ginnie (Cafe Society Downtown) NYC, nc
Price, Georgie (Belmont Plaza) NYC, Out 4/21, h
Ravazza, Carl (Harris) L.A., 4/13-5/3, nc
Richards, Donald (Waldorf-Astoria) NYC, Out 4/10, h
Robinson, Sugar Chile (Royal) Baltimore, Out 4/8, t
Rolls, Rolly (Statler) Detroit, Out 4/15, h
Smith, Ethel (Town Casino) Buffalo, 4/5-15, nc
Starr, Kay (Sherman) Chicago, Out 4/21, h
Sullivan, Maxine (Village Vanguard) NYC, nc
Torme, Mel (Bowery) Detroit, Out 4/18, nc
Vaughan, Sarah (Opera House) St. Louis, 4/11-17, nc
Wayne, Frances (Angelino's) Santa Monica, nc
Yancey, Jimmy (Bee Hive) Chicago, nc

Singles

Continental Jazz Works Examined

By ANDY GURWITCH

(Part III concerning Jazz Literature in Europe)

New York—Last article concerned primarily the writings of Hugues Panassie, undoubtedly the leading European writer of jazz. This article concerns the many other writers—such as Andre Hodeir, Andre Coeuroy, Robert Goffin,

Jean de Trazegnies, Jean David, Cleon Cosmetto, Edgar Willemis, Albert McCarthy, Charles Delaunay and Timme Rosenkrantz—in England and on the Continent who have contributed to both the knowledge and confusion surrounding jazz music and its art in those countries.

There is a great amount of literature on jazz available. This is not meant to be an entirely complete computation of all books and pamphlets published.

Le Jazz C'est Inconnu (Jazz This Unknown) by Andre Hodeir is a complete analysis of hot music. The author, whose ideas are similar to those expressed by Panassie, succeeds surprisingly well in establishing the essential characteristics of jazz, which, he says, is not "our music," but so rich musically that everybody can enjoy it after a sufficient initiation. After that, Hodeir's critical views are rather disappointing; his choice of Billy Kyle as the foremost swing pianist is one example among many.—(*Le Jazz C'est Inconnu*, 220 pages, Collection Harmoniques, Paris, 1945.)

Andre Coeuroy, a classical music critic, who co-authored more than twenty years ago a booklet entitled *Le Jazz*, came out in 1942 with a long *Histoire Generale Du Jazz*. While the conclusions of his first work were remarkable in view of the little jazz the author could have heard in Paris by 1926, his new book is one of the worst ever written on the subject. Coeuroy tries to prove that "jazz being the Negro's adaptation of European music, its essential elements are strictly of white origin."

Moreover, the book is full of erroneous statements, wrong information and critical absurdities which leave no doubt about the incompetence of Monsieur Coeuroy in the jazz field. Most of the worthwhile passages are simply copied from Panassie's *Le Jazz Hot and Hot Jazz* magazine, and even those become sometimes meaningless by the way Coeuroy fits them into his own prose.—(*Histoire Generale Du Jazz*, Editions Denoel, Paris, 1942.)

Jazz from Congo to the Metropolitan (Doubleday-Doran, New York) is probably the most famous book of Robert Goffin who has written dozens about an astonishing variety of subjects. Goffin, also one of the foremost lawyers of Belgium, came out in 1932 with his *Aux Frontieres Du Jazz* (a selection of previously published magazine articles), which is considered the first important work on jazz by a European.—(*Editions du Sagittaire*, Paris.)

His new biography of Louis Armstrong, *Horn of Plenty* (Allen, Towne & Heath, publishers, New York), first appeared last fall as a serial in the French literary weekly, *Les Lettres Francaises*.

Jazz from Congo to the Metropolitan has now also been published in England under the title *Jazz—from Congo to Swing* (Musicians Press Ltd., London), and a French version has been brought out in Canada (*Histoire Du Jazz*, Editions Parizeau, Montreal).

Duke Ellington's recorded work has been skillfully analyzed by Jean de Trazegnies, whose Ellingtonia collection must be nearly complete. The value of this guide can, however, be really appreciated only by the happy few who own the numerous rare collectors' items discussed by Trazegnies. (*Duke Ellington* by Jean de Trazegnies, 62 pages, Editions du Hot Club de Belgique, Brussels.)

Le Jazz Et Les Hommes D'aujourd'hui (Jazz And Men Of Today) by Jean David is an essay on several important aspects of jazz rather than a critical appreciation. David's ideas are certainly original, but of a rather controversial nature; he considers jazz as an artistic expression completely independent from the rest of music, but sees

its future in a semi-symphonic form.—*Le Jazz Et Les Hommes D'aujourd'hui*, 80 pages, Editions de l'Onyx, Brussels, 1946; appeared first as a serial in organ of the Onyx Club, Belgian Actualite Musicale et Artistique.

The title of *Apologie Du Jazz (Apology of Jazz)* by Edmond Bernard and Jacques de Vernies sounds very attractive. Actually, the authors only examine the fundamental aspects of jazz and review the principal soloists. They are none too successful in both respects.—(*Editions des Presses Belge*, Brussels.)

La Vraie Musique De Jazz (Real Jazz) by Cleon Cosmetto is an excellent introduction to hot jazz and stresses particularly the difference between "real" and "false" jazz. The chapter dealing with jazz harmonies is, however, not so elementary.—(*La Vraie Musique De Jazz*, 50 pages, Editions de l'Echiquier, Lausanne, Switzerland.)

Edgar Willemis' *Le Jazz Et L'oreille Musicale* tries to analyze how the human ear reacts to jazz. It is only a booklet of 50 pages, but the ideas expressed therein provide a completely new outlook on many problems and should not go unnoticed.—(*Editions Charles Grasset*, Geneva, Switzerland.)

The Trumpet In Jazz (The Citizens Press Ltd., Victoria, Egham, Surrey, England) by the English critic Albert McCarthy discusses most of the important trumpet players. Other English publications which should be noted are: *Transatlantic Jazz* (a short history of jazz in America and Europe) and *Yearbook of Jazz* (a Who's Who of jazz musicians) by Peter Noble (both published by Jazz Book Club, Victoria, Egham, Surrey); *Stars of Swing* (biographies of swing band leaders and soloists; British Yearbooks Ltd., London) by Stuart S. Allen; *Jazz Photo Album* by Max Jones (British Yearbooks Ltd., London); *FL Yearbook of Jazz*, edited by Albert McCarthy; and particularly *Background Of The Blues* by Ian Lang.

In Copenhagen, Timme Rosenkrantz has come out with *Jazz Profiles*, a series of pictures and comments about his favorite musicians.

Charles Delaunay's famous *Hot Discography*, which lists the personnel of practically all the jazz records made since 1917, was last published in Paris in 1943 (*Editions du Hot Club de France*, Paris). In view of the then prevailing circumstances, this edition was to be limited to a few hundred numbered copies, but the French Hot Club actually issued considerably more by using the same number for more than one book.

A new edition of *Hot Discography*, which Delaunay calls final, will soon be published by Criterion Music, New York. His other book, entitled *De La Vie Et Du Jazz (About Life And Jazz)* has also been reissued last year by Editions de l'Echiquier, Lausanne, Switzerland.

There are several more discographies, notably *Dansk Jazz Discography* (listing all hot records made in Denmark; Artum Musikforlag, Copenhagen, 1946) by Borge Moller; *Discographies Du Jazz* (83 pages, Editions Vuagnat, Geneva) by Kurt Mohr; and my own *Swing Discography* (200 pages, Editions Ch. Grasset, Geneva). The two last named cover together all the jazz records published in Switzerland.

A Real Booked Guy

New York—Guy Lombardo already is booked to play Fort Worth, Tex., May 21; Lubbock, Tex., May 23, and St. Louis, May 28, on his return trip from the coast. He opens at the Ambassador hotel in Los Angeles next Tuesday, April 13, followed by Frankie Carle May 11.



"Goodness! We'd better be going! I didn't realize it was so late!"

Red Drops Big Band Plan, Uses Combo In Philly

Philadelphia — Red Rodney, ex-Gene Krupa trumpeter recently back from Europe, junked plans to start a band of his own and whipped together a small unit to make its bow at Ciro's, midtown cocktailerie. In the meantime, Rodney has been blowing his be-bop horn with mixed units at the Harlem hot-teries.

Charlie Gaines, Jr., gets the bandstand call at the Town Tavern across the river on the Jersey side with the roadhouse switching to a Harlem revue policy.

Victor Hugo, one-time trumpeter with Paul Whiteman, finds nothing unlucky about the number "13." After stepping out as a sideman 13 years ago, Hugo has been leading his own band for that many years at Kaliner's Little Rathskeller in the downtown district.

Sailor Gigs

Mel Melvin, ex-sailor, whose youngest band was one of the city's most popular during the war, is still on the scene playing one-nite gigs with a bumper crop of dates on the books for the month. Viola Craig handles vocal chores with the band.

Norman Granz will return his *Jazz at the Philharmonic* to the Academy of Music for the first time this season on May 24.

Charles Ridgely, Baltimore, Md., ivory pounder, whose *So Doggone Melancholy* was waxed by Erskine Hawkins and whose *Just Because I'm In Love With You* spins under a King Cole Trio label, joined the Five Kings

Toots' Tunes Sold

New York—Mills Music, Inc., has acquired the rights to music by Toots Camarata which he recently recorded in London with the Kingsway symphony orchestra. The discs created considerable excitement in music circles in this country upon their release. Compositions Mills will publish include *Rhumbalero*, *Rhapsody For Saxophone and Tall Trees*.

Russo Benefit Due

Chicago — "Experiment In Jazz," the cooperative band conducted by Bill Russo, played a concert for veterans at the Great Lakes naval hospital last month which was so enthusiastically received that the group has been invited for a return appearance April 25.

led by guitarist Baggy Hardiman.

Frankie Adams' Sapphire label is the latest local waxery to join the string band-wagon in lining up the Durning String Band, 1948 champs of the New Years' Mummies Parade here.

An all-time record for long engagements—one of Meyer Davis' top bands will re-open the Greenbrier, White Sulphur Springs, for the 20th consecutive season.

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Blazers Fizzle; Jordan Rescues

Oakland—Johnny Moore and his Three Blazers, featuring Oscar Moore, didn't win any Oscars and almost started a real blaze when they failed to show for a one-niter scheduled here recently.

The group was finishing a tour of the Pacific northwest under the aegis of John Bur-Ton, and was scheduled to return here from Los Angeles to make the date. Cliff Jones, who promoted the Oakland affair, had a \$300 deposit with Wm. Morris, the agency handling Moore, and advertised the date via radio and placards. First indication that the group wouldn't show, according to Jones, was a telegram delivered Sunday morning saying they wouldn't play the job, as it had been scheduled in the small auditorium ballroom, not the large hall usually used. Jones pointed out that many other attractions had played the smaller ballroom, including Louis Jordan.

Moore's decision left Bur-Ton and Jones with no alternative but to use the standby band the union required them to hire. However a last minute visit to Louis Jordan, then in his closing week at the Golden Gate, resulted in the latter's agreeing to work the date after his final stage show that night. Jordan got to the dance at 11 p.m., took over the microphone, announced "There ain't nobody here but us chickens," and the crowd, which had dwindled to about 600 by that time, went wild.

—Ralph J. Gleason

Henke In Riverside

Hollywood—Pianist Mel Henke, Chicago 88r, is currently at the Somerset House, Riverside.

Trombonists Trade Tattle



New York—Longhair trombonist Davis Shuman and blues king Jack Teagarden exchanged a few licks recently backstage at the Roxy, where Jack was appearing with the Louis Armstrong group. Shuman gave what was probably the first solo trombone concert in history last spring at New York's Town Hall.

Shuman Sounds Like Big T And Likes It

New York—"You sound like Jack Teagarden!" is one compliment most jazz trombone hopefuls long to hear. One longhair slide man has already heard it. He is Davis Shuman, 35-year-old solo concert trombonist and Juilliard prof, who admits he can learn plenty from top jazzmen. A Teagarden chorus on Whiteman's *I'm Comin' Virginia* Shuman once blew so convincingly in a solo practice session in the basement of Radio City, that his fellow Music Hall orksters came on the double to see if they could believe their ears. "Hey!" they said, and uttered the coveted line.

Tram Crusader

Now carrying on a one-man crusade for the tram as a solo concert instrument, this former Metropolitan Opera-Pittsburgh and Chautauqua symphony man and his horn appeared at Kimball Hall, Chicago, last month. It was the second recital of its kind in history. The first, as far as could be learned, the pioneering trombonist gave at New York's Town Hall last spring.

Explaining his taste for jazz, unusual in a symphony player, Shuman told *Down Beat*, "I like anything that's good. And men like Teagarden, Miff Mole, Benny Morton, and J. C. Higginbotham, play wonderful stuff." He has been digging good jazz horns since he started playing in high school in his native Lawrence, Mass., via records, later at Nick's and on 52nd Street.

To Emulate Jack

"What Teagarden and the other greats have done for the trombone in jazz, and especially what Jack is doing now on the concert tour with Louis Armstrong," said Shuman, "I hope to do for the horn in the classic concert field."

That it's no cinch he readily admits. "I not only have to sell audiences the idea of listening to trombone for a couple of hours, but I've got to get music written for it." With solo trombone literature practically non-existent, Dave makes his own transcriptions of classic sonatas and trios originally written for horn. He is constantly after contemporary composers to stop writing fiddle concertos and take to trombone works. He premiered three such new works by John Duncan, Sam Raphling, and Frederick Jacobi last spring.

12-Bone Concert!

"When I saw Jack at the Roxy, he told me about a piece he's written for twelve trombones. That's eleven too many for my recitals this year," Shuman remarked. "But what an idea for future concerts!" He declined to mention who the line-up might include, but who's worrying?

—Amy Lee

Only Two Boston Spots Plug Jazz

Boston—At the Downbeat club the Sabby Lewis band has been playing out a four week contract. This is the only nitery besides the Savoy cafe that features jazz. The Downbeat has erected large signs announcing that the nitery is Boston's "home of jazz." Sunday noon sessions are still continuing strongly with over 300 in the audience at every session.

The Ray Borden band managed to cut a few records before B-day on the Crystal-Tone label. Borden has the majority of the local disc jockeys spinning his platters regularly. This is the band that is considered the most progressive in New England. Majority of the sidemen have played for name bands, and leader Borden once tooted his horn for Stan Kenton. Most of the book that the band has been using was done by Nat Pierce and Bill Adams.

Johnson Nets Raves

The Bill Johnson combo made its first appearance in Boston at the Savoy cafe last month. Those who heard Johnson's combo are still raving about the sound that comes out of it. The combo has been the best to hit the Beantown in a long while. Johnson is the former Erskine Hawkins altoist and composer of *Tuxedo Junction*.

Rumors around the town have it that the Al Donahue band will be moving out of Boston before long. The Donahue band has been hibernating here in Boston for the last six months, with only the Totem Pole ballroom for work. Due to the large overhead that the orchestra had, three violins were dropped last month.

Mosher Junks Band

Jimmy Mosher has given up his large band and is now fronting his own combo at the Lynn Casino. Mosher is using one of Boston's top jazz trumpeters, Al Richards. Although the combo has to play shows and for dancing, Mosher manages to squeeze in some hot jazz once in a while. (Mosher is the former Jerry Wald altoist.)

One of the newest bands to organize in Boston is the Ken Welch orchestra. Welch is using two trombones, a French horn, one trumpet, four saxes, and three rhythm. Arrangements for the band are being done by Myron Sykes. Welch expects to debut the band this month at a local ballroom.

—Ray Barron

out rhythm with one arm as with two when he took his band into the Apollo theater a few days after busting his left limb while playing handball. Nor did it affect his tap dancing.

Currently Rich and crew are at the Paramount theater.

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